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WESTERN ARTS ASSOCIATION
BULLETIN

REPORT OF THE
1935 CONVENTION
AT CHICAGO, ILLINOIS

HARRY E. WOOD, Secretary

215 College Avenue

Indianapolis, Ind.

NOVEMBER 1, 1935

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1934—1935

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TABLE OF CONTENTS

I. KEY-NOTE ADDRESS	
Stimulating the American Arts, <i>Fillette Many</i>	5
The Creative Spirit Never Dies, <i>Hughes Mearns</i>	8
The Neglected Gift, <i>Hughes Mearns</i>	9
The Value of Art in Education, <i>Stanley Stoga</i>	10
II. THE INTEGRATION IDEAL	
Problems of Integration, <i>William E Warner</i>	12
Integration in Art and Home Economics, <i>Sophie Theilgard</i>	16
III. LOOKING AT THE FUNCTIONAL SIDE	
The Arts for Adult Leisure, <i>Mrs B F Langworthy</i>	19
Functions of the Industrial Museum, <i>John W Higgins</i>	22
Some Cultural Aspects, <i>Arthur B Mays</i>	26
Consumer Problems, <i>Mary C Whitlock</i>	31
Home Engineering, <i>Robert Shumway</i>	34
Measuring Intangibles, <i>Roy Van Duzee</i>	37
IV. REGIONAL, RURAL AND RUSTIC ART	
Regional Art in America, <i>Grant Wood</i>	42
Art in the Rural School, <i>Mrs. R G Ellinger</i>	48
Home Town Art, <i>Irwin St John</i>	54
V. CURRICULUM STUDY IN THE ARTS	
Home Making Education, <i>Henrietta W Calvin</i>	62
Industrial Arts Education, <i>Frank C Moore</i>	68
VI. DRAWING FOR INDUSTRIAL ARTS CLASSES	
For Beginners, <i>Robert C Woellner and Eugene C Wittick</i>	71
Enrichment of Drawing, <i>Arthur B Mays</i>	73
Architectural Drawing, <i>Julius Tailing</i>	74
The International Exchange, <i>Walter G Hjerstadt</i>	78
VII. THE EXTENT OF INDUSTRIAL ARTS	
In Modern Education, <i>Louis V Newkirk</i>	81
In Elementary and Secondary Programs, <i>Frank C Moore</i>	87
VIII. HOBBIES AND CRAFTS	
Publicizing Art as a Hobby, <i>Karl S Bolander</i>	94
Weaving as a Fine Art, <i>Edward F Wort</i>	97
IX. SPECIAL APPLICATIONS	
Color in Interior Decoration, <i>Anna H Rutt</i>	99
Art Emphasis in Home Making, <i>Marion E Clark</i>	104
Automotives in General Education, <i>Drew W. Castle</i>	107
X. MODERN TENDENCIES	
Art Is a Way of Life, <i>Louis La Beaume</i>	111
Modern Housing, <i>Arthur Bohnen</i>	117
The Effect of Modern Trends, <i>Howard S Boynton</i>	120
XI. LOOKING INTO THE FUTURE	
The Art of the Future, <i>Robert Von Newman</i>	123
Industrial Arts in 1960, <i>William L Hunter</i>	127
XII. APPENDICES	
A. Secretary-Treasurer's Report	134
B Report of Council	136
C Resolutions	138
D Business Meetings	140

I. KEY-NOTE ADDRESSES

STIMULATING THE AMERICAN ARTS

FILLETTE MANY

Supervisor of Art, Kalamazoo, Michigan

The WESTERN ARTS ASSOCIATION is indeed fortunate in the privilege of having its 1935 meeting here in Chicago. With the numerous and varied attractions possible only in a city such as this, to a very goodly number the first city of the land, a program presented here can hardly fail to give to all attending most worthwhile experiences.

Speaking for the WESTERN ARTS ASSOCIATION and its officers, I would like to thank all who have had any part in shaping this program. On the parts of those in power it has meant sympathy with the things for which the WESTERN ARTS ASSOCIATION stands, on the parts of all institutions having memberships in the association it has meant genuine support and help, on the parts of committee heads it has meant untiring energy expenditure for exhibits, entertainments and other program phases, on the part of the hotel management it has meant generous response to anticipated and expressed needs

If the Arts were an economic necessity, the problems of the artist, both professional and amateur, and those of the teachers of the Arts would be very different. But since life can be maintained without them, the Arts are not an economic necessity. In fact a high development of the Arts presupposes an economic surplus over and above the necessities of life. However, since some forms of the Arts have been found in every society all down the ages, it seems reasonable to assume that the Arts are a psychological necessity

Thomas Benton, one of our recognized powers in the art of intelligent understanding of people and that of creating lasting murals about them, said in my presence that his personal experience in his recent tour of the Middle West gave significant testimony to an artistic awakening in America. "Ten years ago," he said, "it was only with excessive pressure that you could gather together a few people to hear an artist talk." But this year with apparently little difficulty great groups gathered in each city to hear him. On the part of the public this may not indicate a great Art awakening, but at least it does speak of interest in a man who is doing things in one of the Arts. We all realize that there is a growing interest in the Arts. How much this growing interest is spontaneous and the result of greater Art experience and how much it is the result of definite leadership is a question. This we do know; whether or not the public is seeking Art, it most certainly is accepting it when it is offered.

We know that merchants and manufacturers recognize their dependence upon artists and designers, that architects and landscape

designers are more important figures in the social structure, that the need for greater outlay of money for park and city planning is more agreeably accepted by the taxpayer, that attendance at Art museums is greater, that the registrations at Art schools is increasing and Art courses expanding, that there is a larger percent of the people earning a living actually practicing the Arts

Our patterns of thinking are very different. We are growing used to adjusting to new speeds and new magnitudes. Our home needs, transportation needs, dress needs are different. Architects, dress designers, furniture manufacturers tell us that slowly there is appearing on the part of the public a growing respect for new materials, for new needs.

What is the motion picture doing to our patterns of thinking? It is certainly doing something. Vast numbers regularly attend the movies and are exposed to varied conventions in house exteriors, house interiors, house furnishing and costume, some of which is quite beautiful.

The work day of the public is shorter now. Though the shorter working hours do not guarantee greater participation in the Arts, they do offer the possibility for it. And really it was the anticipated increased leisure that helped bring about the realization that adults could be educated at all and lent favor to the Arts as a desirable channel of study.

So far as the lay public is concerned, the depression has not worked only to the disparagement of the aesthetic. Of course with less money there is less choice and less opportunity to exercise one's aesthetic faculty. But advertising is extensive and effective, and one is kept reminded of the advantages of beauty. Surely with the first economic surplus will come a response to the desire to exercise discrimination. Then too, there are those interested in and participating in the Arts who normally might have been denied the experience. I refer to the classes for the unemployed, wherein are gathered old and young, conservative and radical, each affecting the other.

It has been only a short time that people have been sufficiently interested in the Arts to consider their social significance, also their use in the much-needed recreational features in everyone's program. Today there are varied groups sounding this question and compiling their data. They are finding that the exercise of the creative in the Arts is meeting a real need.

We have chosen as our theme for the 1935 convention of the WESTERN ARTS ASSOCIATION "Stimulation of the American Arts," with the thought of the possibilities of the force of varied statement to the members of the Association of their responsibilities in the exertion of a real influence toward a more general awareness to beauty and an enjoyment of it.

The school definitely may become an effective agency for the development of a nation-wide feeling for beauty. In a country in which

every child may go to school, in which one-half those of high school age are in high school and in which one-eighth of those of college age are in college, the importance to society of any subject in the curriculum is sooner or later made known. In every up-to-date school system, the average child is given the opportunity to test his ability in drawing, painting, sculpture, and design of house, dress, garden, machine. And today evidence points to the fact that the Arts are gaining in popularity.

Our aspirations should be a truly American expression in Art and an appreciation of it. In our advertising and commercial design there is much that is as thoroughly American as the skyscraper, the automobile, and the machine. But in painting and sculpture there is still a strong foreign influence. More Americans need to cut themselves away from foreign influence and aim at their fullest expression of American life.

Now as never before do we have an opportunity. In our work with the young and our contacts with society we have a great responsibility. We should be significant leaders, leaders who have personal aesthetic experiences, not experiences molded after the patterns of thinking and feeling of recognized critics, leaders familiar with the Arts of the past and with the Arts of other peoples of the present, leaders who use this familiarity not imitatively but inspirationally to enrich and make more complete and individual our interpretations of life about us.

For some time we have been using the argument that a more complete aesthetic experience comes with the actual creation of a chair, a bowl, a painting, a garden. As a result we have more and more home-talent exhibits, which are vital to the stimulation of the American Arts. Yet how many of us actually participate? Most of us can and do talk, but participation in creative effort gives to talk the ring of true sincerity.

Are we creative leaders? We all need to take inventories of our routine patterns of thinking and doing to ascertain whether we are measuring up to significant accomplishment for ourselves and society. With creative leadership, the public will find joy more and more in individual recognition of and in payment of homage to the truly creative beauty about them, and there will be a significant *Stimulation of the American Arts*.

THE CREATIVE SPIRIT NEVER DIES

HUGHES MEARNS

Chairman, Department of Creative Education, New York University

All that has been so widely claimed for the universal creative gift among children applies also to adults. There is an original creative spirit in each of us. It is important to believe this.

This is not a question of special talent or of genius. Each one of us is an artist unknown to himself. We Americans are in danger of placing the artist in a special class, of having our Art presented by professional performers before a nation of mutes. We must begin by believing that we are not artistic mutes nor were ever meant to be.

The first convincing proof of the live creative spirit within us lies in our secret comment on the world about us, sometimes it is hardly articulate and it is nearly always kept hidden from the world. We say our polite agreements but inwardly we do not often agree on people, on books, on the family, on the boss, on speakers, on teachers, and even on preachers. This is the creative self speaking and trying to live. Invariably it is critical of accepted ways.

Some of us have aided so much with the world's opinions that we seem no longer to have a secret comment. It is there yet—hidden, struggling to be expressed. Go digging for it. It is the greatest treasure we have.

The world tends to mould us into an immovable shape. We must resist it if we want to keep creatively alive.

Fears stand in our way but they vanish one by one as the unique individuality with which we are endowed becomes stronger, for it feeds on truth and not pretense; or rather it brings forth truth, a truth that will make one free.

The truth that the creative self finds while it grows from a conventional nobody to an original somebody will not be much different from that which a thoughtful child finds, the individual may think it of no consequence, but later he will discover it again in Tolstoy, Carlyle, Anatole France, Dewey, the oldest and the latest leader of new thought.

There are other proofs of the possession of artistic gifts both of production and of appreciation, and there are ways of enticing belief in the creative self, and ways of cultivating that search for truth which is essence of creative effort; and there are ways of beating down the fears which the world has set up to defraud us of our rightful heritage. Enough of the story is now known to make us hopeful of an eventual emancipation of the human soul from an ancient bondage, for the possibility of release is there at any age. The creative spirit never dies.

THE NEGLECTED GIFT

HUGHES MEARNS

Chairman, Department of Creative Education, New York University

A new teacher is among us discovering wonders. She is not looking for trouble; she is looking for abilities. A new administrator is among us. He is less a fault-finder and more a power-finder

Wherever these two meet, the new teacher and the new administrator, there the school blooms with the right product of young life; there the child grows and thrives in an atmosphere of purposeful activity; there the neglected gifts are discovered and strengthened

When the work of the school enters into the whole life of the child as an accepted and worthy end of living, then real learning flourishes, and it is then that the new teacher and the new administrator begin to find those first signs of the unguessed powers of the human spirit

A lad in the eighth grade is labeled "weak," but twenty years later he becomes one of the strong executives in the country. A "slow" boy turns out later to be one of the fastest of professional baseball players. A girl scolded for "bad" Art work in school grows up to secure an international reputation as a portrait painter. These are illustrations that could be duplicated by the hundreds to show that the school measuring rod for strength, speed, or achievement is not always dependable. A boy, not interested in school Art, practices his own kind by stealth and becomes later a distinguished American artist. A professor will give a lad no credit for a college course on the gas engine; but he turns out later to be Charles Lindbergh, whom the world has credited rather high in gas engines. Edison is sent home from school with the suggestion that he is not intelligent enough to do the work.

Lately the school has been re-examining its yardsticks. It has at last been applying intelligence to its measures of intelligence. The school of the future is less likely to make those stupid prophetic blunders of the past. We are studying children with a more affectionate interest in their future welfare, with more faith in their abilities to achieve.

We are discovering that dull children by one measuring rod may be really bright children when a different scale is used; that slow children may have concealed storage of speed, a new teacher and a new administrator are discovering that inept youth may really possess qualities which, if sympathetically encouraged, may develop into powerful gifts.

THE VALUE OF ART IN EDUCATION

REVEREND STANLEY STOGA

Assistant Superintendent of Parochial Schools, Chicago

If, in the words of Herbert Spencer, education is preparation for complete living, then Art must have an honored place in the school curriculum. Art is a *fundamental necessity* in the human state. No man can live without pleasure, therefore, a man deprived of the pleasures of the spirit goes over to the pleasures of the flesh. Art teaches men the pleasures of the spirit, and because it is itself sensitive and adapted to their nature, it is better able to lead them to what is nobler than itself. So, in natural life, it plays the same part, so to speak, as the sensible graces in the spiritual life; and from afar, without thinking, it prepares the human race for contemplation, which seems to be the end of all human activities.

For what useful purpose do servile work and trade service, except to provide the body with the necessities of life, so that it may be in a state fit for contemplation? What is the use of the moral virtues, if not to procure that tranquillity of the passions and that interior peace which contemplation needs? To what end the whole government of civil life, if not to assure the exterior peace necessary to contemplation? So that, properly considered, all the activities of human life seem to be for the service of those engaged in the contemplation of truth. If one were to attempt not an impossible classification of artists and works, but rather to understand the normal hierarchy of the different types of Art, it could only be done from this human point of view of their specific value in civilizing or their degree of spirituality.

The superintendent of any school system, in the building up of his curriculum, must have in mind the balanced development of the children in his care. And since the child is endowed with aesthetic and spiritual faculties, as well as physical and intellectual, all these must be developed harmoniously. To develop the physical side of the child at the expense of the intellectual would be almost criminal. In the same way, an education which enriches the mind with knowledge and neglects the aesthetic faculties is certainly not a true education. It is a pity to see so many men and women going through life in a kind of coarse comfort, like petted animals, thinking other people's thoughts, wearing, you might say, other people's clothes, simply because the development of their aesthetic faculties has been neglected. And, because of its value in the training and development of these aesthetic faculties, Art must come into its own; it must have a definite place in the school curriculum. After all, we are no longer pioneering, covered-wagon days are over, and if we would be true to our duties as educators, we must send our children out from school

well prepared to take their place in a constantly advancing civilization, a civilization in which the Arts are coming more and more to the fore

During the past decade or so, there has been a great deal of talk about the proper use of leisure time. The changing economic condition of our times, the improvement of machinery, the development of time-saving devices—all have contributed towards making this question of leisure a major problem. Educators all over the country are beginning to realize that one of the purposes of our schools is to give our children the ability to fill in their leisure time in later life with proper activities. The widespread reading habit which has been built up in our pupils is evidenced by the great amount of reading that is done in later life. This intellectual pursuit takes care of some of the ever-increasing periods of leisure. Likewise, if we consciously implant an appreciation, an understanding of Art in its various forms in the hearts of our children, we will give them an outlet for the play of their aesthetic faculties and make no inconsiderable contribution toward the solution of the problem of properly using leisure time.

The chief purpose of our Catholic schools, of course, is to prepare the child for his religious life. We realize what a tremendous influence a right understanding and appreciation of the Arts can exert upon the religious life of the child and the adult. Beauty, and that is the domain of Art, has always been recognized as the best that could be seen, heard, or created, and Art as the best way of producing a beautiful thing. Beauty is to be gratefully accepted as a very special gift of God, and Art is to be fostered because it somehow, and mysteriously, glorifies material things and furnishes a new and eloquent language for the expression and communication of spiritual truths. Art, after all, is not a thing apart, in a category by itself. This is perhaps the cardinal sin committed by the modern artist. For him Art is an end in itself, not subject to the moral law, it is something transcending all laws, except, perhaps, the so-called laws of beauty. This is a false philosophy of Art and it leads inevitably to materialism, or idolatry.

Art is not an end in itself, but only a means to an end. Art in its own demesne may be sovereign; but it has no right against God. There is no good opposed to God or the ultimate Good of human life. So long as Art finds itself in man, and is made use of by the freedom of man, it must be subordinate to the end of man and the human virtues.

That has always been the Catholic philosophy of Art—and to me, a very reasonable one. From the date of the emancipation of the Church, under Constantine, the Catholic religion took over the existing Arts, smote them into its very body and soul, and began its great work of transforming them into its own spiritual image. What it did was to accept the Arts as they then stood, give them a new content, give them little by little new and ever-changing forms, give them finally

a new work to do, in that they became almost sacramental in character and were called upon to play their part in the symbolical expression of the loftiest and most tenuous spiritual values, and the communication of these amongst men.

The members of the WESTERN ARTS ASSOCIATION are to be congratulated on their splendid work in sponsoring the Art movement in the schools. They realize that an education which develops the physical and intellectual side of a child and neglects the aesthetic and the beautiful is lop-sided and incomplete. Of course, during these times of economic stress and unemployment, when school budgets have been considerably cut down, there has been a curtailment of the Art program in all schools. And yet, in spite of these material difficulties, the WESTERN ARTS ASSOCIATION is going forward, expanding its programs, and I am sure it will meet with ultimate success.

II. THE INTEGRATION IDEAL

PROBLEMS OF INTEGRATION

By WILLIAM E. WARNER

The Ohio State University, Columbus

Being scheduled to follow three splendid addresses on various phases of the Arts and to precede a distinguished jury panel selected to check up on what we say, is challenging indeed for a speaker assigned the topic of integration. The development of so interesting and involved a subject reminds me not a little of Mrs. Murphy's third grade prior to the superintendent's visit.

I hope you will recall Mrs. Murphy. She was a resourceful though conscientious teacher of the old school who had been attending one of those highly professionalized if not intellectualized teachers' meetings where the superintendent had declared that all of his teachers ought to do something about this new thing called "integration."

Now Mrs. Murphy's school room was like those in which we all grew up, where the seats were screwed down to the floor and iron-clad discipline was always in force. In fact, it was the rule that no child even dared whisper. But as I have said, Mrs. Murphy was a conscientious soul and soon decided that *activity* must be the secret of this innovation called "integration." She accordingly unbent one day and told her children that when the superintendent came to visit, as he was bound to do within the next few days, they should have activity, smile at each other, and play about the room at anything which might interest them at the moment.

One day the lookout reported that the superintendent was indeed on his way. Mrs. Murphy forthwith turned on her fixed smile and gave the order, "Children, you may integrate." You can well imagine and

smile with me at the "activity" which suddenly broke loose, and speculate upon Mrs. Murphy's stern command of the situation once the superintendent had departed. While this story is told for its humor, it also has a moral which I shall attempt to develop in what follows.

First of all, What is integration? I think of it as referring to an organic situation. My hand or arm, for example, is of no use to me except as it is a part of my whole organism. The parallel of this to our school situation is that arithmetic or writing lacks the significance as a segregated subject that would be possible if an integrated procedure were followed, where certain physical and social science relationships would grow naturally out of basic Arts experience.

During our 1933 and 1934 conventions I was impressed by the fact that practically no speaker made a clear distinction between "integration" and certain other terms, notably "correlation." I bring this instance to your attention to illustrate the fact that certain terms are invariably confused with integration. This is particularly true of "correlation" and "articulation." On the other hand, certain terms may well be associated with integration, such as "core," child-centered," "organic" or "organismic," and the like.

There are also certain patterns of integration which one notes developing in such programs as the new state course of study in Virginia, in Ferriere's book (pages 74, 123, and 125) on *The Activity School*, in certain core curricula, such as that practiced in the John Burroughs School of St. Louis or the Ohio State University High School, in certain life-functions curricula such as that practiced, I believe, in the University of Minnesota High School. No doubt you can add others.

The joker in all of these, particularly from the angle of the Arts and their problems of study in connection with certain basic contributions to modern-day curriculum development, is the question of where the point of departure lies. Perhaps I can best illustrate this point by quoting from a letter written by a city director from Virginia, whom I asked to make a statement concerning the program of integration in his state, and who replied as follows:

In the long line or ancestry of the various Fine and Practical Arts in education there has never been a time when the values inherent in our work were more keenly recognized by all progressive students of education than at the present time. However, in our attempt to make more functional and various Arts offerings and at the same time to retain their identity, other subject-matter fields are rapidly appropriating not only the *content of the Arts*, but their *methods* as well. When and if this *process* is completed with any degree of wisdom, all of us will have gained by such an enrichment, but I am afraid that the identity of the Fine and Practical Arts will have been lost. I trust, however, that a way may be found whereby the identity of our work will be retained and at the same time its potential values for progressive education will be realized.

I have been disturbed to find that the curriculum breakdown for the eighth grade in the Virginia state course of study is dominated by

the *social studies* and that the only other subjects to be even recognized are the language arts, science, and mathematics. When I asked about Fine Arts, Industrial Arts, and Homemaking, those basic aspects of education and culture without which no civilization is even possible, my friends in Richmond pointed to the section on Social Studies; and you can well imagine my reaction, because even if we are to practice integration, there is no justification that I can see for the absorption of all the Arts under the engulfing and ambitious cloak of the social studies.

Permit me to make myself clear by observing that if we are to have actual *integration*, it would be well to *drop all subject-matter lines* and have a completely organic or fused curriculum. Bonser as far back as 1908, in an address before the ILLINOIS STATE TEACHERS ASSOCIATION, indicated how this might be accomplished. I now quote from his manuscript, mind you, it was written in 1908:

An illustration will indicate possibilities. Macomb is a center of pottery manufacture. An eighth grade began with a study of this industry. The clay itself was studied and the whole question of clay and soil formation opened up, leading into a study of certain phases of geology. Clay banks were visited, and the mining, transportation, and refinement of the clay were investigated. A potter brought his wheel to the school and gave a demonstration of earlier methods of making simple articles. A pottery was visited and modern methods were studied from the mixing of the clay to the final glazing. As an arithmetic class, the children investigated the quantitative side of the industry and found abundant material involving almost every process found in ordinary practice. An interesting social phase appeared in the work. Because of a question of non-union labor, the company itself refused to give any financial statement of wages and some other expenses. But the children, now on their mettle, secured all data needed from individual sources. They wrote to the freight department of the C B & Q R R. and were given the number of cars of clay used by months for the last year and also the number of cars of pottery shipped. Ultimately they worked out a very close approximation of the significance of the "pottery industry to Macomb."

They studied the geographical distribution of the industry together with the causes. They studied the history of the industry and were thus stimulated to an interest in a great deal of history of general worth. They studied the artistic side of pottery manufacture and found it one of the very best bases for study in decorative design. They made drawings of some of the forms in Greek and Roman pottery, as well of other peoples, ancient and modern. They learned that Diogenes' "tub" was a great amphora or vase, five feet high. They learned the history of Haviland and Limoges wares, of Wedgwood and lustre, of Mora Kora and Koga, together with the evolution of pottery among primitive peoples. They advertised an exhibit and brought out several hundred dollars' worth of beautiful pieces of pottery from the homes in Macomb. They entertained and instructed the visitors with nearly an hour's program, giving expression to what they had experienced in their study. They were led to see the meaning of industry in literature and found the myth of Mother Kaolin, Longfellow's *Keramos*, references in the *Rubiyat of Omar*, in the Bible, and various other sources showing how common is the figure of the potter and his clay in literature.

The several days of study on this industry gave the children insight of far-reaching significance. It reached out into the subjects of geography, geology, history, social science, literature, and art. It gave them actual training and discipline of the highest order in arithmetic, English, and drawing. The problems in arithmetic had

real meaning, the drawings and English were in the expression of real, live thoughts. Appreciation was cultivated, not only in the field of pottery, but in the meaning of industry, in the significance of industrial evolution, of decorative art and design, and even in the fields of social economics and English literature. Viewed from the educational standpoint, every element of the work was rich in its contribution to vocational and broadly social intelligence.

You will see from this that the idea and practice of integration is not at all new. Bonser understood and accomplished it—although not without opposition—many years ago.

Now for the most important consideration of my own presentation. Permit me to ask some questions of anyone interested in or absorbed by the ideal of integration. These concern: *What is your point of origin?* Second, *What is your vehicle of interpretation?* Third, *What principle shall you employ to guarantee a truly wholesome pattern of integration?* Fourth, *What are the methods of integration which you plan to employ?* And fifth—and this is the most important of all,—*What are the functions or outcomes which you expect to enjoy as a result of the pattern of integration proposed?*

To me these are stinging questions, and I have not met many people in progressive education who are either willing or able to discuss them at very great length. I wish there were time to illustrate and discuss them pro and con at some length.

Another series of questions concern interpretation. When some people say "integration," they refer to *content*, others refer to the *individual*, others to the *curriculum*; still others to *administrative co-ordination*, *teacher cooperation*, and the like. In each one of these cases the questions which I have asked above should be applied. What is the point of departure and how will the integration you propose function in the growth of the child? This is something which should most certainly be asked of administrative people if integration is to be developed from above. But surely we will all agree that this type of situation is not nearly so desirable as that described, for example, by Bonser in his famous Art Creed or by Haggerty of Minnesota in connection with the Owatonna project.

In closing, it seems reasonable to ask if there is need for the Fine or Practical Arts to lose their technical identity as areas of subject-matter. If the Arts are to enjoy *universal application* (and they should) in the education of our children, then it may be that we should fuse them with every conceivable educational experience of childhood and adolescence. Such an ideal would at least be something that I could defend with ease. I can be pardoned, of course, for disagreeing so strongly with our ambitious social-science friends who seem to forget for the moment that no social science is functional without an Arts or experience basis.

So I close with the thought that complete or idealistic integration

may not be possible or even desirable under present-day public-school conditions, either in the Arts or in other phases of general education all the way from the pre-school to the graduate school I do, however, endorse the ideal of integration for you and for me as individual teachers. It is first of all an individual concern. My own long-time experience in practicing the idea, particularly in elementary education, has helped me do some of my best work. This was achieved when I tried conscientiously to *enrich* whatever I could in the various Arts, all of which, now as I look back on it, has been steadily approaching an unattainable ideal which I submit to you as desirable integration.

AN INTEGRATED PROGRAM OF ART AND HOME ECONOMICS

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This spring those who fix the millinery mode have retrieved the generous halo of the pokebonnet, have set it down on the front curls, and have named it the forward swing. This year those who fix the educational mode have retrieved the correlation of other days, have given it a swing to the left, and have called it integration.

Just as there are variations in hat models, so there are variations in the style and extent of integration; and educators, as well as milliners, it would seem, are temperamental in their preferences. In Atlantic City, a few weeks ago, where several sessions of the N. E. A. were concerned with the subject of integration, among the items of discussion were the following: Integration as fusion vs. integration as correlation; pupil activity vs. teacher activity; integration as unification vs. integration as guidance, a completely unified course of study vs. core curriculum. The discussion had at times all the animation that might have characterized a group of style experts in early spring predictions for "front swing" versus "off the face" in hats!

In such a situation, we still wear hats and we still teach school. For each there must be a choice of the mode for the moment. The only assurance we have in hat styles is the thrill that comes when skilled hands fashion of shapeless materials the perky bit of fashion that fits the head and graces it. The only certainty we have in school styles is the thrill that comes when we find that some of the puzzle pieces of school experience have been matched by the pupil, either with or without our direction, into a coherent bit of understanding or of accomplishment.

There is correlation in your classes every day; the costume on the drawing board, and in the mirror; the color study in the chart and in the table decorations, the cafeteria advertised in the poster. Correla-

tion occurs here almost without the necessity for specific planning, in the very nature of the work

We have need, now and then, in our modern clothing, of a zipper to take the place of buttons and buttonholes. The educational zipper involves a series of correlated activities. There are integrations vertical and horizontal, and there are the integrations of fusion courses.

Vertical integration is afforded by a program arranged to offer preparatory courses in Art, with follow-up courses in Home Economics, or preparatory courses in Home Economics, with follow-up courses in Art, e. g. costume design may be taught in the beginning classes of the third year, and costume making on the basis of the design work in the advanced semester of the third year.

Horizontal integration is provided when courses occur simultaneously. Another type of horizontal integration occurs in subjects taught on a cycle basis, i. e. a unit of work in Art, followed by a related unit in home making. Integration obviously is never assured unless the teachers are engaged in definite planning for an interlocking of courses.

Fusion. The most recent plan for subject-matter integration proceeds beyond the slight association implied in correlation toward the relationships of a unified experience. The plan involves a fusion course in Art and Home Economics, presented either as a combined course under one teacher, or as a series of talks and demonstrations by several teachers.

There are, then, three types of integrated courses in Art and Home Economics: vertical, horizontal, fusion.

There are other and more far-reaching methods which close the gap of subject barriers. Even in the heated discussions at Atlantic City there was agreement on the fact that the best of the current examples of integration are those occurring in school activities which overcast subject barriers. Of such activities, three have pre-eminent value: the project enterprise, the home-room relationship, and the assembly program. Specific examples of each of these activities are available today in current practice in your schools as in ours.

As an activity in the Clean-Up, Paint-Up, Plant-Up Campaign in which Chicago Schools are now enlisted, we have in progress at Flower Technical High School, a project of integrating value. It is called "New Rooms for Old." The project involves the redecorating or re-arrangement of a kitchen or of a living-room in the homes of pupils. The following activities are involved: initiation of the project after discussion in the class in community civics; presentation of the plan to the school assembly, by speeches prepared in the civics class; discussion concerning kitchen equipment in the class in foods and in home management; planning in the Art class for furniture arrangement; publication in the school newspaper of a consent slip to be signed by the

parent as indication of interest in the project. Here is integration combining the agencies of classes in civics, English, foods, Art, and reaching even into the home.

Probably the most effective of the integrating facilities in today's school is the home room. It is the only factor in school organization which bases its procedure upon pupil, not upon subject, which recognizes the pupil, not the course, as the center of the school.

The real home room should be the school family, with the teacher or adviser as the mother who is zealous for the progress of her family, and with the pupils as members who take pride in belonging to the family. The real home room teacher arranges for the apportionment of home responsibilities, after the fashion of Myra Kelly's Monitor of The Goldfish Bowl. The room hostess who greets visitors, the room chairman who cares for class business, the keeper of the records, the committee for the bulletin board—all are responsibilities which give pupils the sense of belonging.

The assembly program of the school affords opportunity for integration of school experience, not only for pupils, but for teachers. So certainly are we assured, at Flower High School, of the value of the assembly program and of the home room activities that we provide a program in the school auditorium for every pupil on every day of the school year. The nature of the assembly program is that of a well-planned home room meeting, for which we might borrow the theme of that little guidance text entitled, "Making the Most of High School."

Details of the plan are not pertinent for discussion here, and it seems only necessary to direct your attention to the integrating factors of an assembly program, e. g. in dramatics. Such a program engages, willingly or less willingly, the activities of various departments, from the making of posters to the making of costumes, and the planning and painting of scenery.

What we really have need of for this task of integrating experience in a disintegrating world is a new educational garment, the material to be chosen after some rethinking by teachers concerning the nature of the work to be done, the stuff to be of the daily life of the pupil; the measurements to be of the pupil today, and the pattern to be the well poised pupil, who has a satisfying and unified experience in the school community.

In our measure of the pupil we are prejudiced, as are the fashion-plate illustrations, toward an unreal figure of unreal proportions. We may properly use the exaggerated outlines of the fashion figure if we desire only to make an attractive drawing, but if we wish to make a usable drawing, one which will be of service in the choice of a dress design, then we must draw on the basis of actual proportions of the figure which is being fitted.

The garment of education needs similar proportions. It should be designed, not for the long, shadowed outlines of a hypothetical figure, but for the measure of the stature of the pupil today. Incidentally, when we find ourselves able to design a complete garment of education, others may find it a more difficult task to rip off basic parts of the curriculum under the guise of "economy" or "improvement."

Ultimately, integration has its source in us as teachers. We covet for ourselves that synthesis of experience which, in closing the gaps between subjects, gives unified meaning to the daily task.

(NOTE: At the close of her talk, Miss Theilgaard introduced a group of girls from The Flower High School, wearing various types of costumes they had made themselves. They also answered questions in regard to the courses they had had, to show their understanding of the integrated program in operation.)

III. LOOKING AT THE FUNCTIONAL SIDE THE ARTS FOR ADULT LEISURE

MRS. B. F. LANGWORTHY

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Chicago*

It is not necessary to go back to the paintings on the walls of cave homes to realize that, in some form or other, Art has been an important part of life since homes began.

Early America contained some lovely examples of Art. Rich men had beautiful paintings, portraits or landscapes, or landscape wall-paper, imported from England, while in the poorer homes were to be found lovely quilts of original or borrowed design, made during the long winter evenings or on soft summer afternoons when the housework had been done up, and hours of leisure had come upon the woman of the home.

These quilts were woven or patched or appliqued, according to taste. They were of woolen or cotton, or even silk, patches.

All this beauty in the Colonial period was superseded by a fervid pleasure in spatter work, painting on plush, and macramé covers and antimacassars, although these last named were mainly utilitarian. Continuously, even through the Victorian and General Ulysses S. Grant period, when these atrocities were lavishly made, home Art in one form or another held its place and prepared the way for modern methods, while such beautiful creative work as quilt making was never absent.

Even the pioneer men made artistic efforts in their spare time. They all had sharp jack-knives and they whittled, gossiping the while, as they sat about in the hospitable kitchen or the corner store, after the

work of the day was over. We are told that some of this work was remarkably clever and creative.

The lonely lighthouse keeper then, as now, painted pictures through the long stormy winter days, probably saving reason thereby. "A painted ship upon a painted ocean" was an exact description of these canvasses, only Coleridge should have added the stimulating description of waves accurately scalloped and neatly laid beside the ship. These men excelled, however, in carving exquisite ship models, both the light house men and retired sea captains, whose love of the ship compensated for the most painstaking work imaginable, and they also performed miracles by making ship models grow in bottles much too small to hold them. Farmers with artistic bent, painted horses of the most aristocratic Arabian lineage on the gable ends of their barns.

In the not-too-early Puritan days, music did much to fill the long winter evenings with joy. The singing school, with its seductive sleigh ride, parlor choir practice, organ music, the tinkley piano accompaniment to the "Deer and Doe" songs of the times, the accordion, the mouth organ and even the jew's-harp served to keep music alive in a community. In elegant homes, ladies played the harp in the parlor and sang lovely, fragile, sentimental songs.

All of these Arts led up to modern activities which are thrillingly interesting. Business men now have Art classes and clubs, meeting to compare notes or to take lessons, developing such beautiful pictures that they occasionally have to exhibit, if only to encourage other business men who would love to paint, but never dreamed they could.

Community Art clubs have been formed in which men and women meet together to hear lectures on the subject or to paint and draw from some good-natured community friend who acts as model. These people are painting because they love to paint and because it relieves some strain in their lives, but out of the groups are constantly being found persons of genius who go far.

There are pottery classes in which designs are taken from the old Greek or from the American Indian, or originated by the pupils,—these adult pupils.

There are groups studying design, which develop other forms of art—costume or drapery design, jewelry or wrought iron.

One of the oldest, and one of the most popular modern art efforts came into being as quilt making did, and that is the art of rug making. As soon as men had houses they covered floors with some form of rug or carpet. In Oriental countries these have not only lived through the ages, but have taken on, as did the Indians, religious as well as Art significance. But the ordinary rug of Colonial and Victorian days was made of woollen or cotton scraps, generally old clothes too far gone for any other use. Materials were dyed whenever they were not too dark, and some very lovely designs were developed. These designs

reflected the locality or country where they were made—ships, churches, animals, houses, bouquets of old-fashioned flowers, and many geometrical designs such as that of the snow flake. The revival of this art has been of varied beauty—or of none. But finer designs are being copied from neighbors or furnished by department stores and in any case they are warm underfoot and of artistic satisfaction to the designer. Braided rugs are easier to make and may become beautiful through manipulation of color. The making of hooked rugs has lately been a fad with the women of America, and many men, especially since the war, have woven very interesting and beautiful rugs, using the large looms that are difficult for the modern woman to thread and handle. Women have likewise found great satisfaction in weaving linen towel-ing, small rugs, table covers and scarves.

Women have for centuries made lace of exquisite design, while needlework has been revived in the form of gros-point and even petit-point, although American eyesight makes some difficulty there. Knitting offers a distinct art satisfaction for women and for a few men.

Among the new adult leisure-time joys is drama, one of the most ancient of the Arts, discarded as sinful through Colonial times, but very engrossing in our day. Even the churches provide for parish house and church school activities, while no community house would be able to do without it. Every adult has probably felt the stirrings of acting talent in his bosom; and if he makes a success in an amateur production, so that his friends (or perhaps his enemies) tell him that he should go on the stage, for he is certainly as good as Will Rogers, he has taken on a new lease of self-satisfaction which is certainly good for him mentally.

Gardens created with an eye to design and color are delightful fillers of spare time, and give great charm to a neighborhood. Both men and women find this art effort a great joy.

In one community that I have in mind, a group of musically minded amateurs meet once a week for an evening with various instruments and an instructor for each one. There are only a few good players among this group, but these get no more joy from their violins than do the players of flutes and clarinets who are just beginning. Music in the home is being revived by those who had almost forgotten how to play, and families singing "O Come, All Ye Faithful" or "Wagon Wheels" are reaping a new joy in life.

Adult Education has become a slogan that has raised visions of long-lost opportunities to countless men and women. Surely the Arts hold as important a place in the scheme of adult education as do mathematics and science. As a stabilizer of mental conditions they are even more valuable, for the calm joy that comes from the exercise of these satisfactions, has undoubtedly saved countless minds, harassed and confused during these depression days.

FUNCTIONS OF THE INDUSTRIAL MUSEUM

JOHN W HIGGINS, *President*

Worcester Pressed Steel Company, Worcester, Mass

Practical and Fine Arts teachers are reaching the children in the schools, influencing their appreciation of Art and developing good taste, but adults still base their ideas on the homes, streets, stores, and factories—the things they contact, rather than the austere museums of Fine Arts. The community or branch museums may become a factor in Applied Arts, but the things people make and the shops they work in all day leave a major impress of ugliness or of appropriate beauty. As one approach to the solution of this problem, every manufactory should have its own specialized museum. Just as the lawyer accumulates documents in his library and the surgeon preserves specimens in his laboratory, so the manufacturer of buttons or dirigibles, employing one person or thousands, should assemble a collection of exhibits representing his industry, illustrating the service, and recording the history of his chosen specialty. Here he surrounds himself and his associates with that friendly atmosphere where creative ideas germinate. His reference file expands into a library, and his specimen case into a laboratory. No business can make progress without research nowadays, and the museum fulfills an important function in the realization of this need.

Recognition of beauty and quality was one of the earliest manifestations differentiating man from beast, and even today human progress is jeopardized when machine operators ignore those first links. Every craftsman should exhibit his masterpieces in friendly surroundings, even though he starts with a soap-box in the corner of his shop, a sample-case in his office, or a pedestal in a museum of Fine Arts. Some friend will recognize his demonstration of cultural advance, and stimulate the next step. Pride established, challenged, or pricked, inspires progress in production engineering, as well as in other Arts.

The John Woodman Higgins Armory at the plant of the Worcester Pressed Steel Company at Worcester, Massachusetts, is a museum, library, and laboratory of pressed-steel products, from all places and all times, established with these purposes in view. to inspire steel workers; to attract superior recruits, to stimulate Art in industry; to extol steel craftsmanship; and to inform the public. Here the worker sees the value of his own labor in the finished construction, and recognizes his relation to the onward march of industry. He compares his product with masterpieces of the past—his tools, his wages, and his comforts with those of his predecessors in this, his chosen craft. He catches the romance of tradition, the call of the present, and a vision of the future.

This steel collection is housed in its own unique steel and glass building adjoining the steel mills. One wing is devoted to modern products, led by that crowning example of mass production—the modern automobile—which is ninety per cent pressed steel. Glass cases display various stamped, cold-forged, and deep-drawn steel parts for aeroplanes, radios, and innumerable other machines, as well as specimens of iron ore, meteorites, and raw steel. Dies and punches are shown, accurate to a thousandth of an inch and used in the mass production of millions of duplicate stampings. Products of other steel mills are freely displayed alongside the output of the home shops, and labels bear the manufacturers' names.

The Ancient Wing, devoted to the products of our predecessors, is dominated by a group of sixteenth century armored knights mounted on chargers ready for the joust, all in full steel panoply. Here are displayed many other superb masterpieces of the armorer's art, accepted by connoisseurs as examples of Fine Arts and worthy of place among the approved masterpieces of the world's recognized painters and sculptors.

The entire main floor is devoted to products of the Steel Age, but inspection may begin in the gallery of the Medieval Wing, starting with utensils of the Stone Age and of the Bronze Age, including Greek and Roman armor, then passing to the war implements of the early Iron Age, and on to the crusaders' armor and the transitional weapons.

Schoolboys visit this museum, attracted first by these knights in steel armor, who stir their imagination. They stay to examine the steel stampings and dies in the Modern Wing, and ask admittance to the machine, press, and rolling mills adjoining. They cannot find a "Don't Touch" sign in the entire museum or plant. One boy drew sketches, then he went home and made himself a suit of armor out of his mother's empty coffee-cans, utilizing a pudding mold for the helmet. This boy is not yet a Bessemer nor a Carnegie, but he will always love steel, and he may choose the steel business as his life work. We need new blood, and we often wonder why college graduates choose to peddle commercial paper in Wall Street, when the world's richest creative industry needs masters.

The guides and their thought-provoking labels showing comparative weights, strength, and costs, extol the use of pressed steel and the art of cold-rolling, drawing, stamping, and heat-treating strip steel. To restore zeal and pride of workmanship to the present-day machine worker, and to emphasize his rewards in recognition, self-respect, and satisfaction, are the motives beyond this diversion.

Perhaps no class of art objects recalls more vividly the romantic and the beautiful or draws one closer to great historical personages

and stirring events than does these masterpieces of the medieval armorer who wrought, not in soft gold and silver, nor yet in bronze which was melted and cast, but in steel, that most intractable but rewarding of metals. The best steel armor was in its time more costly and more highly prized than the best pictures and statues, according to the late Dr. Bashford Dean of the METROPOLITAN MUSEUM, who after a lifetime devoted to the study of science, archeology, art and armor, declared a complete suit of authentic armor to be a hundred thousand times rarer than a good picture.

We catch the spirit of chivalry, heraldry, and artistry from this "Golden Age of Armor," when the greatest master painters designed these utilitarian objects and the equally well recognized iron workers forged them with marvelous skill and lavishly engraved, embossed, case-hardened, damascened and gilded them, fit for their royal patrons. These art objects were worn to the highest court functions and parades as well as in battle and tournament.

Our study of this medieval armor arouses our respect and admiration for those early iron workers who, schooled by experience, devotion and love for their work, produced such rich masterpieces even though burdened with superstition and handicapped by the crudest tools and materials.

Without a scratch of ornamentation, the early Gothic armor is altogether the most beautiful, because its graceful form, line, and ingenious articulation fulfilled its purpose, which was to protect the life of its wearer without impeding his action. Each plate is graduated in gauge like the shell of a Stradivarius violin. But with the introduction of gunpowder and the final supremacy of firearms in the eighteenth century, this serious purpose faded. Then quality declined. The jewelers substituted their work of superficial ornamentation, art disappeared and the world lost two hundred years of progress in metal working which we now seek to regain. We

"See the march of history
Strewn with cast-off finery
And the way of common things
Cluttered with the pomp of kings"

For bullet-proof armor, these steel workers chose their ore from specified mines. We find by analyzing these early breast-plates that the steel contains manganese in natural alloy. Today manganese is the alloy we choose for modern helmets and projectile-proof armor plate. They case-hardened and tested their armor steel as we do, but our common machine-steel is far superior, and our surplus supply could have encased every crusader in steel from head to foot.

Through the use of chemistry, the microscope, spectrograph, X-ray and ingenious testing machines, we study, analyze, and compare these

early products with our modern products. All the so-called "lost arts" are known to our engineers save one. the medieval Japanese cementation process of hardening sword blades, and curiosity is our only interest in this

Our museum is connected by several stairways and elevators with the offices and the mills where current steel products are designed and made. These buildings comprise the active part of the exhibition, and are as open to visitors as the museum galleries are open to the shop workers. The doors are open free to the public from 7:00 a. m. to 6:00 p. m. daily, except Sundays and holidays. That people are interested in such technicalities is demonstrated by the attendance of 10,000 visitors a year.

With scientific equipment, processes, and alloys beyond the wildest dreams of our predecessors, our fields of opportunity stretch farther ahead than their paths of history trail behind. In quality of material and workmanship our modern products stir our pride. We excel in accuracy, efficiency, uniformity, durability, lightness, and low cost in mass production. But from the viewpoint of artistic design we suffer when comparing with the masterpieces of our predecessors. Their ranking craftsmen were the great artists. If we have neglected that rare quality, beauty, we must look to the art schools and museums to popularize Art—to reinstate Art in industry—to elevate consumer demand as well as producer zeal—to make all quantity products beautiful as well as useful. Modern machines supplement rather than substitute for manual skill, and our mass products should express the highest qualities of Art and beauty.

We are now promoting a series of annual competitive exhibitions, of examples of employees' home craftsmanship, with awards and cash prizes in many classes. If other manufacturers follow suit, we will hold industry, community, and city-wide elimination exhibitions, to choose entries for nation-wide craftsmanship expositions, and then why not international?

We steel workers regard steel as man's medium par excellence. Its strength, abundance, dependability, and adaptability, its beauty of texture and tone surpass all other materials for man's supreme expression—Art. We are beginning to appreciate the value of nature's richest gift to man, after fire, water, and soil, and we accept the challenge of the age of steel.

What cannot Art and Industry perform,
When Science plans the progress of their toil?

SOME CULTURAL ASPECTS OF INDUSTRIAL ARTS EDUCATION

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In these days of sophistication and superior knowledge, one who innocently raises the question, "What is culture and what education produces it?" is likely to be met by a tolerant smile and a bored expression of protest to the effect that "It is futile to raise that old question which has as many answers as there are people who try to answer it." Yet it is an exceedingly important question that very much needs a reexamination at the present moment. American educators have uncritically accepted the dualism of "cultural and vocational" as an obvious one of very simple implications, and this easy acceptance has affected adversely the entire scheme of public education. Superficially considered, education may easily be divided into two divisions, one being primarily cultural in its outcomes and the other chiefly vocational, and for practical purposes of organization and administration this division is practicable and useful. But the fact remains that all real education is cultural and all is vocational and, in so far as any given individual is concerned, it is practically impossible to distinguish between the two when measuring the outcomes of his educative experiences. It would be well for all educators repeatedly to rethink the question, "What is culture and what education produces it?"

Of the numerous answers to the query, "What is culture?" perhaps the most familiar is that of Matthew Arnold when he wrote that culture is "A pursuit of our total perfection by means of getting to know, on all matters which most concern us, the best which has been thought and said in the world; and through this knowledge turning a stream of fresh and free thought upon our stock of notions and habits." This definition is unsurpassed with respect to one aspect of culture, namely, the purely intellectual and literary growth of the personality. But, as Arnold's most persistent antagonist, Huxley, said of it, "It is the criticism of life contained in literatures," and he further objected that "After having learned all that Greek, Roman, and Eastern antiquity have thought and said and all that modern literatures have to tell us, it is not self-evident that we have laid a sufficiently broad and deep foundation for that criticism of life which constitutes culture." Before one can be truly cultured, Huxley thought, he must understand something of the physical sciences which explain the very bases of physical life and of the physical forces which condition life. It is important to note that neither stresses the constructive areas of life lying outside the realms of literatures and the sciences. Arnold once wrote in criticism of life in the United States, "just as the churches of Mr. Beecher and Brother Noyes with their provincialism

and want of centrality make mere hebraisers in religion and not perfect men, so the university of Mr. Ezra Cornell . . . yet seems to rest on a misconception of what culture truly is, and to be calculated to produce miners, engineers, or architects, not sweetness and light." Thus it would appear that true culture is concerned only with sweetness and light *after the day's work is done* and has nothing to do with the major activities of one's life. Work and culture are incompatible, it would seem, and belong to two distinct areas of existence.

As unsound as such a conception appears to one having a modern, democratic philosophy, it is necessary to recognize that it is precisely the view of culture which in large measure still dominates educational thought and which has shaped the organization of our schools and colleges. One still has to bear with those who contrast "education to make a life" with "education to make a living" as if the making of a life and the making of a living could possibly be separated. And our schools still place the major emphasis upon those aspects of human activity which are *verbal*, and give relatively little attention to those *being* and *doing* phases of growth which are not essentially verbal in character. In this day, to do that is to make the school an institution foreign to the life for which it is expected to prepare youth. A full life today must involve infinitely more than knowledge of those things which are written.

The one mind most likely to give a definition of culture that is consonant with the facts of modern life and adequate for such a life doubtless is John Dewey. And he says, "There is perhaps no better definition of culture than that it is the capacity for constantly expanding the range and accuracy of one's perception of meanings." Here is a definition that includes all those educative experiences which serve to expand one's understanding and which contribute to real growth and achievement. It calls for much more than *mere erudition* and makes large room for learning through the hands while engaged in constructive and creative activities. Furthermore, it opens the way to culture for persons of all occupations and classes, thus revoking the patents of privilege heretofore granted by society only to the "aristocracy of culture." Dewey's definition does these things, that is, when it is fully appreciated and applied to the organization and method of education. If Dewey is right, the cultured person is one who more and more understands the real meanings of his experiences and the busy life going on all about him. This implies a rich variety of expanding knowledge, appreciation, labor, work, and play. It involves both verbal and non-verbal facts and experiences and approaches nearest to the concept of Jesus which He expressed in the words "abundant life," and "truth that will make you free." Culture thus conceived has to do with *knowing*, *understanding*, *being*, and *doing*. It projects life in all directions and utilizes many kinds of experiences in its process.

When Dewey's definition is fully accepted, then all must agree that the end of all education is culture, whether designated "vocational," "practical," "academic," or otherwise. At another time Dewey wrote, "It is the particular task of education at the present time to struggle in behalf of an aim in which social efficiency and personal culture are synonymous instead of antagonists." Obviously an education with such an aim cannot be one having all its roots buried in the past. It must draw to it sustenance and fertility from the great world of today. It will feed on the past as much as need be but its characteristics will be determined by contemporaneous life. Hence, among other food supplies, it must draw heavily on the work life of the people and its contact with the work of the world must be very intimate. Education which contributes significantly to the constant enlargement of the range and accuracy of one's perception of meanings will be unable, in this age, to ignore modern industry and if it purports to be truly cultural, it must of necessity draw heavily upon industry for instructional materials both in the form of facts and typical activities. This is true because industry constitutes one of the major factors in the environment of every modern person.

Educating by means of materials drawn from modern industry is not for the sake merely of "consumer intelligence" nor yet of "productive efficiency," but for the sake of the expansion of "the range and accuracy of one's perception of meaning" with reference to a major force in social, economic, political, and spiritual life today. If a cultured person had no necessity to select industrial products for personal use or never once engaged in any industrial activity for vocational ends, he would still be under the necessity of understanding something of the problems, materials, processes, and products of modern industry. But, of course, almost every one is under the necessity of being a constant consumer of industrial services and products, besides, intelligent living requires efficient consumption of such services and products. Furthermore, millions of persons will engage either vocationally or avocationally in industrial activities and these activities with their consequent understandings will constitute a large phase of their culture. They will become more or less cultured according as they engage in such activities with understanding and efficiency. Hence, cultural education must offer experiences which will lead to a development of the capacity for constantly expanding the range and accuracy of one's perception of meanings with respect to modern industry.

But there is another aspect of this matter, namely the culture which derives from the skillful work of hands. No more realistic impressions and learnings enter consciousness than those coming through the work of the hand. It is a fatal educational blunder to disparage the non-verbal learning and cultural growth provided by the orderly, skillful and intelligent activities of cultured hands. In a striking essay

in which he contrasts the contributions of Darwin and Pasteur, Mr J. B. S. Haldane, the British scholar, writes, "It is significant that Pasteur was not only a great thinker but a superb technician, a man of immense manual skill who invented a great deal of the complex technique by which substances can be kept free from microbes, and one kind of microbe can be grown without contamination by others. Bacteriological theory is largely the verbalization of this technique. *Pasteur clearly thought a great deal with his hands*. Darwin rather little." He further says that historians who inevitably think in terms of words and realize the power of words "have seldom realized that man's hands are as important as and *more specifically human* than his mouth."† Is it not true that the cultivated hand is the most characteristically human of all the organs of the body? Indeed, the culture of the intellect is conditioned to an amazing degree by the facility of the hands in giving definite expression and completion to nascent ideas forming in the mind. It is strikingly true, as Mr Haldane has suggested, that historically culture has resulted chiefly from the creative work of "hand-minded" thinkers and it is reasonably certain that the culture of the future will not have a different source. Hence, to insure cultural progress the hands directed by a mind trained to see, interpret and utilize must be taught to create the objects needed by an evolving humanity.‡

The division of the modern school which is particularly designed to make this important contribution to culture is Industrial Arts Education. That the cultural possibilities of Industrial Arts instruction are usually not understood by either administrators or teachers in no wise affects the truth that they exist and are available to every intelligent and imaginative teacher of shop and drawing courses. The more clearly the fundamental cultural purpose of Industrial Arts instruction is realized, the more surely will Industrial Arts achieve its real function in education. Its cultural values are inherent in the very character of the experiences involved and are made effective through the manner of organization and presentation of instructional material. Merely making products under either written or oral direction without the necessity of analysis, planning, responsible execution and creative imagination and thinking will not result in any large degree of culture. Cultural values do not have to be created in this type of school work, they need only to be made effective through good teaching. Mere *hand activity* is not sufficient to produce culture. It comes from a proper joining of *head, hand, imagination, and feeling*. It comes from

* Haldane, J. B. S. "Is History a Fraud?", *Harper's Magazine*, No. 964. September, 1930, p. 478.

† *Ibid* Italics are mine.

‡ Mays, A. B. "The Practical Arts and Culture," *Peabody Journal of Education*, No. 5. March, 1932, p. 300.

work done in the spirit of the creative thinker, whether artist or research scientist, and Industrial Arts can be experienced by boys and girls in that spirit. To be so experienced, it has to be planned most carefully with that end in view. No mere list of projects, however interesting or useful, will accomplish such an end. Rather the *learning* to be achieved and the *method* of its achievement must be planned. *Good thinking* and *skillful execution* directed toward a *predetermined outcome* are the necessary factors of cultural results.

But culture always involves growing knowledge. Industrial Arts well taught provides two paths to great stores of facts, namely, through the learning which results from nervous and muscular experience had by doing, and through the study of books and other written material pertaining to the tools, processes, materials, and occupations represented in shop and drawing room. It is remarkable how much of the most important knowledge of life can be had only through the pull of the muscles. Educators have through the years been amazingly unaware of this fact. Most of the practical knowledge which men acquire from earliest childhood to the end of life comes not through words but through physical experience. Physical survival and effective activity in most of the areas of daily life are achieved through intelligent dealing with concrete *things*. And the ability so to deal with the objects which surround, impede, and aid one comes chiefly through knowledge acquired through the muscles. Hence, no educational program which fails to make large provision for manual learning can be adequate to the daily needs of civilized life nor can it be said to be genuinely cultural. As the importance of the concrete objects which surround and facilitate life multiply, knowledge of such objects and the forces operating through them must increase. Such knowledge must be transmitted through physical experience. The school shop, drawing room and laboratory, therefore, become increasingly important agencies of organized education.

To be a genuinely effective means of cultural education, however, physical learning must be constantly supplemented by written and spoken words. Words are needed to give permanence and content to such learning and to enable generalization of experiences. Without generalizing practical experiences, one makes no positive progress in understanding and ever has to relearn identical facts. Hence, the cultural values of Industrial Arts Education become meaningful and permanent possessions only when enriched by study and by translation into verbal formulae and interpretations which lead to the generalization of experience. Pupils must experience with the muscles, then talk and write about those experiences and finally express useful conclusions regarding the experiences which will enable them to apprehend new experiences. Industrial Arts, then, must mean more than merely *making* things; it must require *thinking*, *study*, and *talking* as well,

if genuine culture is to result Only an educated teacher will be able fully to insure to his pupils the best values in this significant phase of modern education

CONSUMER PROBLEMS

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It is perfectly true that things of temporary beauty are worthwhile One would not want to belittle the charm of the sunset, lovely flowers, or the fleeting notes of music It is also perfectly true that it would have been too bad if the wonderful Greek sculptures had been made in a temporary medium and thereby lost to coming generations It would be regrettable if the many wonderful examples of silversmithing were made of temporary material We are glad too that some wonderful textiles have been preserved for us We thoroughly enjoy the wonderful Coptic thirteenth, fourteenth, and fifteenth century textiles, but unless care is taken there will be few modern textiles to add to this textile heritage

We need to be surrounded by beauty in order to enrich our life. We all look forward to the time when we will be surrounded by things of fine design from the most important to the most trivial things. Every detail of our homes and clothing will have some quality of enduring value

To surround ourselves with beautiful homes, furnishings, and clothing requires, however, a great expenditure of time, energy and money. I purposely put money last It is emphasized enough, but few stop to think of the cost in terms of time and energy

I can cite many items from my service ability museum which illustrate the kind of thing for which we frequently spend our precious time, energy, and money. There is drapery which is supposed to be colorfast or colorfast and washable, but which is faded; theatrical gauze which is badly faded, drapery in use eight years, which has faded very little, but the lining of which has rotted away; and so on. Not only do we buy textiles for homes but for the people who live in these homes While on the topic of colorfastness, I can also cite a dress which I have It is of brown figured silk. The manufacturer remarked when shown the dress, "Well, if you don't compare this with the original piece, the silk is still good looking" The blouse is pulled at the seams due to bad yarn slippage. The whole slip is pulled because of yarn slippage The blouse is cut at the cuffs, elbow, and sides due to weighting of silk

I have a coat whose first lining cut through at the end of two months, the second lining cut through at the end of two months; the

third lining cut through at the end of two and a half or three months, the fourth lining—a guaranteed slip-proof, pure-dye silk—has worn five months and has shown no signs of wear. Another case is that of a white satin evening coat lining which, because of weighting, constantly irritates the skin, even to producing a reddened condition. In another dress coat holes appeared where there were white dots in the design. This is due to bad discharge dyeing.

Articles such as these show that there is great uncertainty in the service that may be expected and received from textiles. The consumer who desires service is lost in the textile market. When she tried to learn something about textiles she is bewildered by conflicting, untrustworthy, meaningless phrases. For instance, "pure dye" has finally percolated into the vocabulary of many many consumers. When they see silks advertised as "pure silk" they naturally think it means the same as pure dye. It does not. Manufacturers or retailers have capitalized on the phrase and use it but all it means is that there is no other fiber but silk present in the piece. It may still be weighted to any degree with metallic salts.

Or again, consumers are impressed by the word "washable." But what does it mean? It does not mean that the fabric will not shrink or fade or run during washing. "Slip-proof" is another phrase which ought to mean that with normal stress the warp yarns will not slide easily out of position. But it is being bandied about until it means little. One also hears such phrases as "pre-shrunk," "shrunk," "partly shrunk," or "sanforized." Of these the most helpful is "sanforized." The sanforizing process has been standardized so that fabrics which are so treated should not shrink more than one-quarter inch per yard. But what happens is that the sanforizing process is used by many different manufacturers, some of whom may operate the machines incorrectly. In that case a fabric marked sanforized may shrink more. If you encounter any such, the manufacturers would like you to send the article to them. They offer to investigate the cause and help prevent a repetition of the experience.

Another confusing experience is to have a store remove identifying or informative labels from fabrics and garments and substitute only a store quality statement. The information from even the best buyer of fabrics would be more appreciated if it could be backed by visible evidence of the manufacturer's faith in his product.

There is a tremendous need for standardization of textiles and for studies of the following problems:

1. A study of consumers' needs. What do consumers want? Do they want coat linings to wear two years or three years or four years without replacing? How long do they want hose to wear? Service from slippers needs to be established also.

2 Establishment of standards in the light of these needs. How much pressure should dress silks withstand before the warp yarns slide? What percent of weighting, if any, is harmless to silk? How can discharge dyeing be practiced so that fabrics will not be harmed? How can the manufacturing processes be improved so that straight printing of fabrics can be assumed?

These and many more standards need to be established so that textiles may serve the needs for which they are intended. If such standards are established and maintained, there will be a far better background upon which designers can expend their skill, and there will be a far better chance for consumers to purchase beautiful fabrics possessing lasting qualities.

Many of us have a dual relationship to this matter of standardization of textiles. As designers we are interested in creating worthwhile designs upon worthwhile foundations. But all are also consumers and teachers of consumers of our own creations and those of others. From the consumer's viewpoint we should get back of standardization and lend it the impetus of our interest and support. There follow some suggestions for consumer cooperation which if carried out by all consumers, would prove an almost incredible force for progress in standardization of textiles.

1. Study your needs of service, for each article purchased. Word the needs in specific terms such as color-fast to washing, to sun, to perspiration; two winters or three winter seasons' wear, or so many days' wear.

2. Buy only from those stores that will stand back of their merchandise and then ask for guarantee in specific terms for all articles. Consider all informative labels and ask for more labels with more pertinent and more complete information.

3. Keep service records of wear received. Keep these records in terms of days or parts of days.

4. Report both good and poor service from merchandise to stores.

5. Ask for adjustments on poor merchandise.

6. Inform yourself about how to cooperate with organizations like the following, which are working constructively on consumer problems: Bureau of Home Economics; Bureau of Standards; American Standards Society, American Home Economics Association; Better Business Bureau; Consumer Advisory Board of the N. R. A.; Consumer Council of the A. A. A., Consumer Division of the F. E. R. A.

Become acquainted with the articles on consumer problems in publications such as the *Journal of Home Economics*, *Forum*, and *Survey Graphic*.

HOME ENGINEERING FOR GIRLS

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Home Engineering implies a training for skillful and efficient operation of the home. To the average student a home is perhaps a dream of a life time. In many cases it is the great objective. Modern home construction and equipment, together with mechanical contrivances and labor-saving devices of various kinds, have made it necessary that the girl should have fundamental knowledge of industry, fairly comparable to that required by boys, and the ability to do, only slightly differentiated.

In preparation for the task of caring for the modern home, pupils must be given an adequate opportunity for determining practices and procedures in the range of activities found in the family institution of today, and must develop the ability to determine its successful progress. This necessitates providing opportunity for putting into practice the knowledge acquired, which demands a wide use of educational material and a well worked-out schedule of instruction. This course must be more than a textbook course. It should rely on the experience of skilled tradesmen and the solving of practical problems that confront the home owner of today. It is best administered by trained shopmen, and in the shop where typical conditions may be set up.

Woman is generally the decisive factor in the selection of the home, equipment, appliances, automobile, etc., and it is only logical that she should be given an opportunity to learn more about the products she is to help select, operate, maintain, and judge. Many women express the feeling that they are tired of being sold, and would like to know enough about the products they use to be able to buy for themselves.

A course of study devoted to such objectives differs from courses in home mechanics in that the manipulative work is secondary to stressing a consumer knowledge of the constructive appliances and equipment that make for an ideal home.

At present, our own course is organized in the Industrial Department to cover a period of one semester and is open to only junior and senior girls. However, a very worthwhile second-semester course could be organized in cooperation with the Art or Home Economics departments.

The aims or objectives of this course may be summed up in three statements.

1. To foster consumer knowledge and appreciation in the selec-

tion, purchase, operation, maintenance, appreciation, and judging of a home, its equipment, and appliances.

2. To offer information about and participation in those procedures and practices that are effective in the operation and management of the modern home.

3. To develop common technical knowledges and abilities relative to the use of tools and materials useful in the home or vocational pursuit

The following groups are suggestive of the possibilities of available instructional material, each group being subdivided into smaller teaching units

Group I *Class Organization*

Group II *The Home*. If we are to build homes capable of weathering every storm and lasting down the years fragrant with memory, the kind of home that grows more gracious as the years go by, then we must know the essentials of right construction and then insist that they be put into practice. The instruction is made more vital by talks given by leading architects, contractors and building inspectors; visits to houses under construction also contribute to a better understanding of right construction. Study of house landscape plans further adds to a better knowledge of the home.

Group III *Fixed Equipment*. With the improvement and perfection of home equipment—such as heating installations, air conditioning, etc., this group offers opportunity for comparing many products on the market today.

Group IV *Household Electricity*. Increasing possibilities in the use of electricity both for decorative and utilitarian purposes make it extremely desirable for the prospective home owner better to understand wiring plans, and electric installations so as to assure results that will meet their individual needs. From the utilitarian standpoint the first consideration is good illumination and proper wiring so that labor-saving appliances may be used to the best advantage and give thorough satisfaction. More and more the use of electric lighting for decorative purposes is being recognized. Under this group the class has opportunity to read meters, wire bell and lighting circuits, test the efficiency of appliances and lighting, make minor repairs and operate many electrical appliances, go on field trips, see motion pictures and hear lectures on lighting. Laboratory tests on various makes of electrical appliances furnish the future home manager with first-hand knowledge of costs of operation.

Group V. *Plumbing*. Study of materials used by the plumber, the repairing of faucets, and field trips make this an interesting unit. Styles of modern plumbing faucets are treated.

Group VI. *Refrigeration*. Construction, cost of operation, main-

tenance, and efficiency of each type of refrigeration unit, the service which the unit gives and how it operates

Groups VII, VIII, IX *Common Woods, Furniture, and Finishes* The study of unfinished woods and the beauty of wood surfaces, the recognition of various woods before and after finishing, tends toward an appreciation of the natural beauty of woods, the better selection of furniture, and the care of a finished surface. An opportunity to do some staining, painting, and repair work is given, as well as talks by designers and furniture manufacturers and trips to furniture factories and sales rooms.

Groups X, XI *Metals and Glass* Care and use of metals, supplemented by talks by designers, offer opportunities here. A typical response from a member of the class to a lecturer on designing of silver ware: "The thing that impressed me most was that silver, like music and poetry, expresses a certain feeling. I was under the impression that manufacturers just made different designs that were pretty and trusted they would sell."

Groups XII and XIII include selection of common tools and repair of household hardware.

Group XIV *Transportation* The study of transportation includes a unit each on railroads, automobiles, and aviation. The automobile industry concedes that ninety per cent of all pleasure cars are directly or indirectly purchased by women and that fifty per cent of such cars are driven by women. Is it not logical that the woman should understand the operation, construction, and repair of the family car as well as such items as insurance, conditional sale contracts, rules of the road, etc.? The unit on aviation is offered to develop at least a speaking knowledge of aeronautics. Additional units may be added to this course from time to time, and it seems to me there are unlimited possibilities in developing a tendency toward safety in the home, hobbies, use of leisure time, etc. The amount of time devoted to each of the units cannot be determined arbitrarily. Teachers should use their own judgment, keeping in mind that some units may be covered in much less time than others. It is suggested that a notebook or scrap-book be kept by the pupil. There should be no separation of laboratory and class discussions; certain days should not be set aside for laboratory work, but this should come at any time when questions have been raised in the student's mind and not as a matter of following printed directions during certain periods of the week and hours of the day.

The same may be said of reference material. It should be the aim to create a desire on the part of the student to use these references to help them through their problems and to make them aware of further problems.

In conclusion I am reminded of a sign displayed in one of the buildings at A CENTURY OF PROGRESS in Chicago last year, which read. "You educate a boy and you educate a man, educate a woman and you educate the family."

MEASURING INTANGIBLES IN INDUSTRIAL ARTS

ROY R. VAN DUZEE, *Chairman A. V. A. Tests and Measurements
Committee, and G. L. BETTS, Director of Instruction,
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The Industrial Arts Section meeting of the American Vocational Association convention held in Milwaukee in December, 1929, raised certain questions as to how well a student should be expected to do a given operation and how long it should take him to do it at a given level of instruction. A Tests and Measurements Committee was appointed as a result. This committee was made independent of the Standards Committee.

While standards were being determined, the Tests and Measurements Committee made analyses of the several subjects covered by the standards and worked on the selection of kinds of tests that would be most suitable for the use of Industrial Arts teachers. Since there has been no attempt to select from the several shop activities those that should be given in the junior high school, or to suggest a grade placement, a time allotment, or a list of learning units for a given course if offered in the junior high school, the Tests and Measurements Committee probably will confine itself to the construction of tests usable for instructional purposes and to an attempt to measure how well certain objectives of Industrial Arts have been met.

The Hypothesis to be tested is that a specialized vocabulary indicates interest in that special field. This hypothesis is based upon the belief that a cause and effect relationship exists between *interest* and *information*. It is almost axiomatic that a teacher must arouse interest if his teaching is to be effective. Indeed, it often appears that the matter of interest is of more importance than instruction, since one may teach himself if he is sufficiently interested. Assuming that a technical vocabulary is one measure of information, and that interest causes one to acquire information, it follows that a technical vocabulary is a measure of *both* interest and information.

If the hypothesis can be proved, then it will be relatively easy to measure any special interest; one will need merely to measure the attending special vocabulary. Vocabulary tests are quite easy to construct and to score.

These are the considerations underlying the hypothesis to be tested. If a specialized vocabulary indicates interest in that special field, then

the correlation between score on a technical vocabulary test and an outside measure of interest will be positive and significantly large. This is the procedure by which the hypothesis will be tested

In order to have a criterion against which to check the vocabulary test, it was decided that a record of evidences of interest be kept by certain shop teachers. Accordingly a chart was made which carried the names of the students at the left, and the items of interest reported or observed by members of the class at the top. Figure 1 illustrates the type of record used

Name	Stopped to watch foundry	Brought in samples of metal	Read an article	Planned a project outside of class	Worked extra time	Etc			
Abbott	X		X						
Borlly		X							
Cotton				X	X				
Etc.									

The plan was to record evidences of interest without stimulating interest in any ways not ordinarily used in class work. Making a record of interest in this manner was abandoned because it took too much teacher time. It probably would work well in schools where

classes are smaller or where special, impartial observers could be employed.

PROCEDURE ADOPTED After some thought as to how to get evidence of interest in shop work, it was decided to use an attitude scale for this purpose. A generalized attitude scale constructed by Ella B Silance and H. H. Remmers for the purpose of measuring pupil attitude toward school subjects was adapted for use in the junior and senior high school.*

Reactions from more than 2,000 pupils in the West Allis Public Schools were secured by means of this scale concerning each of the subjects in which they enrolled during the first half of the 1934-35 school year. These reactions were secured during a home-room period in the third week of the second half of the year. Several questions were appended to this scale. Among these were two designed to permit the validity of this scale to be determined. These two questions were (1) What subject did you like BEST last semester? and (2) What subject did you like LEAST last semester? A few days later, in other classes conducted by other teachers, all pupils who had taken Woodwork were given a vocabulary test in Woodwork, and all pupils who had taken General Metal work were given a vocabulary test in General Metal.

These data have not yet been thoroughly analyzed and the present paper constitutes merely a progress report in which the calculations have not been completely checked. It pertains only to the pupils who had taken Woodwork.

The first problem is to establish the validity of the measures used, the vocabulary test, and the attitude scale.

VALIDITY OF THE MEASURES. The vocabulary test was checked only for curricular validity. The course of study in Woodwork was carefully checked, and only those terms actually used in the instruction received by pupils were included in the vocabulary tests. Several dictionaries were used in order to find definitions containing simpler words than the word defined. The test situation consisted in matching the word with its correct definition.

The validity of the attitude scale was established by finding the extent to which pupils made high attitude scores in those subjects they said they liked best. A total of 119 pupils in this group named the subject they liked best.† In sixty-eight per cent of these cases the attitude score of the subject the pupil liked best was either the highest or next highest of any subject he had studied. Similarly, 108 pupils

* Copies of this scale were distributed in one of the meetings of the American Educational Research Association in Cleveland in 1934. See H. H. Remmers, "A general attitude scaling device." *Psychological Bulletin*, 30 719-20, 1933.

† In the very few cases where a pupil named more than one subject as being liked best, the first one mentioned was the subject considered.

named the subject each liked least. In seventy-six per cent of these cases the attitude score of the least-liked subject was either the lowest or next lowest of any subject ‡

These pupils reacted on the average to eight subjects. If the attitude scale had no validity, the score of the subject liked best would be by mere chance, as often the lowest as the highest; that is, it would have the highest rank no oftener than it would have any other rank. By chance alone one would expect the best liked subject to rank highest or next highest in twenty-five per cent of the cases. The proportion of cases in which it did rank thus is, therefore, 2.7 times that to be expected as a matter of chance. Similarly, the proportion of cases in which the attitude score of the least liked subject was either the lowest or next lowest of any subject, is 3.0 times that expected as a matter of chance. One may conclude, therefore, that the attitude scale has validity, that is, it measures the amount of like or dislike a pupil has for a school subject.

Having established the validity of the two measures, one must, before proceeding to establish the truth or falsity of the hypothesis, also determine their respective reliabilities.

RELIABILITY OF MEASURES This is necessary because the size of the correlation that can be obtained between any two measures is restricted by their reliabilities. Two things may be in truth perfectly correlated, but if measures of them are unreliable, the size of the coefficient one obtains may be small.

By correlating the attitude score obtained by the odd items of the scale with a similar measure obtained by the even items, one may estimate, by means of the Spearman-Brown formula, the reliability of the attitude score concerning Woodwork. The reliability coefficient thus obtained is .77. The reliability of the total score on two forms of the vocabulary tests in Woodwork, estimated from the correlation between them, was found to be .75. The reliabilities are not high enough to warrant using either measure in judging an individual pupil, but they are adequate for the purpose of this study. Because the reliability coefficients are only moderately large, any correlation that one finds between the two measures will be too low.

Having determined the validity and the reliability of the two measures, one may now establish the truth or falsity of the hypothesis.

TESTING THE HYPOTHESIS The problem now is to answer the question, Does a specialized vocabulary indicate interest in that special field? This question is here answered tentatively with respect to one school subject, Woodwork. The correlation between pupil attitude toward Woodwork and his vocabulary score in it is .01. This is so

‡ It was considered that two or more subjects could tie for first or second place.

nearly zero that it is entirely negligible even when corrected for attenuation

The biserial correlation between Woodwork vocabulary and liking this subject best is also .01. These data therefore give no indication whatever of a relationship between interest in a subject and information about it. If further study of this problem yields the same result it is not feasible to infer interest from vocabulary.

INTERPRETATION. It should here be pointed out that this is only the tentative conclusion of a progress report. The calculations have not been checked beyond all doubt, the population is small, and only one subject is involved. Further study may not confirm the present findings.

Furthermore, the correlation coefficient may not tell the whole story. When courses are definitely organized, as they are in most cases, the opportunity to learn is limited by the scope of the course. It is possible that only a modicum of interest is necessary in order for a pupil to acquire from the available stock all the vocabulary he is able to acquire, and that excessive interest cannot result in a corresponding increase in vocabulary.

SUPPLEMENTARY RELATIONSHIPS AND MATTERS OF INTEREST. It is usually conceded that a vocabulary test is the best single measure of intelligence available. The writers were curious, therefore, to know whether a significant positive correlation existed between intelligence and score on this specialized vocabulary test. The IQ from the Otis group test was available for 108 cases. The correlation was .55. This is relatively large but not nearly large enough to account for the pupils' special vocabulary. The writers confess a consuming curiosity as to the other factors entering into the acquisition of a specialized vocabulary.

It was of interest to the supervisor to know in how much esteem West Allis pupils held the course in Woodwork. As previously explained, the attitude scale ranged from extreme dislike for a subject to extreme liking. Between these two extremes was a neutral point which indicated neither like nor dislike for the subject. The neutral score was twenty-one. A score less than this indicated dislike for the subject, and a score higher than this indicated like. The mean score for Woodwork was 32.20,—35 P.E.'s above the neutral point. In plain language this means that there is no shadow of a doubt that pupils have a positive liking for this course.

UTILITY OF THE STUDY. This study should not be considered a failure, for, although the proposal to use the score on a vocabulary test as a measure of interest seems at present untenable, some progress may be reported. The underlying motive for this present study was the desire to find a measure of some of the intangible outcomes of education.

The idea of the generalized attitude scale undoubtedly may be extended to measure attitudes other than liking for school subjects. It is with this in mind that the present report is made.

FURTHER STUDIES NEEDED This paper dealt with but one phase of shop work, namely interest, and attempted to use a technical vocabulary to measure this intangible outcome. While the technical vocabulary apparently showed no relationship with the attitude scale, it may be that the attitude scale technique, which apparently was fairly reliable, may be adapted to the several other intangible outcomes of Industrial Arts. The A. V. A. Tests and Measurements Committee would welcome results of other studies reporting attempts to measure the outcomes of Industrial Arts teaching.

IV. REGIONAL, RURAL AND RUSTIC ART

REGIONAL ART IN AMERICA

GRANT WOOD, *Artist,*

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For several generations this country watched expectantly for the Great American Novel. It was to be, not only a great novel—it was to embody the spirit of America for all time. Its perennial announcement by publishers was the popular “blurb” of the period. But, no matter how frequently announced, the Great American Novel never arrived. It became apparent that there were too many environments and too many races, conditioned by these environments, to represent all America in one book. Ed Howe in his *Story of a Country Town* presented just one race in just one surrounding very successfully. This idea was taken up later by Sinclair Lewis in *Main Street*, and he and his group have represented in book form many of the various facets which all together, may some day begin to give us an adequate picture of contemporary America. Because these writers presented various American regions they were given the name of “Regional” writers.

Within the past few years we have had the beginning of a new school of painting along the same general lines. The name “Regional” has been copied from the Regional writers and applied to these painters, and although the name is very unfortunate in some of its connotations, no one has been able to suggest a better. It is the attempt of this talk to clarify the name “Regional” as applied to American painting.

Regionalism springs from the same roots as does the so-called modern Art. It is a return to the primitive Italian, but where the modernist emphasized only design, the Regionalist emphasizes both design and content. He accepts what the modernist would not

acknowledge—that most primitive painting had story telling as its excuse for being. And not being driven by a religious urge as were the early painters, he turns to his own experiences in his own environment for his subject-matter.

Due to the unfortunate name “Regional” the impression has been given that each painter in the group has staked his claim on the subject-matter of some one state in the Union. But the Regional idea is geographic only in an incidental way. The boundaries of an artist’s region are not lines on a map. His region is confined only to his own adequate personal experience. The adequate personal experiences of Reginald Marsh in some phases of New York life constitutes his region. The same holds true of Burchfield, Benton, Curry, and myself, in relation to our own adequate personal experiences. The painter’s region may include many and varied geographic areas, as in the case of Thomas Benton—always provided the artist has Benton’s penetration and his ability to analyze and emphasize what is significant to him as an artist.

I have emphasized *adequate* in qualifying personal experience because *adequate* experience separates the *Regionalist* from the *local colorist*. As an example of local color, consider the notes of an English writer who writes of America after having been in New York for two weeks; the sketches of an American painter who “does” Mexico for a season. Or the Mexicans who come to America to paint murals. Lacking *adequate* personal experience, the resulting work is local color of a superficial nature.

Adequate experience presents to the painter not only authenticity, but a strong emotional reaction, so that his work is done with conviction. It has geographic connection only because an individual usually gets his conditioning by circumstance and environment during his formative years. The incidents and surroundings of his childhood tend to shape his personal reactions.

I have been asked why the Indiana painters of the older group are not to be classed as Regionalists. It is true that they have most faithfully copied the beech woods and the rail fences of their childhood. But, being impressionists, they are interested primarily in depicting how sunlight falls on the surfaces of objects. The object itself has little or no meaning to them except as it provides a surface to catch light. Indiana painters of the old school (there are now some very promising Regionalists in the state) may have an adequate knowledge of their subject-matter, but they still remain *local colorists*. In the first place, they put no accent upon design; second, they try to paint what is “typical” of Indiana.

The Regional painter does not attempt to paint the typical. Contrary to general opinion, the typical is seldom good material for either the painter or the writer. The more dramatic, and therefore less

typical, experiences are often the best of material John Steuart Curry's "Tornado" and his "Baptism in Kansas" brought down disapproval from citizens of his native state who felt that Curry was stating that violent storms and horse-tank baptisms are "typical" of Kansas

My own "American Gothic," published by mistake under the name "Iowa Farmer and His Wife" brought down great indignation from Iowa One farm woman phoned me that I would have my head smashed in if I didn't watch out All this because Iowa thought that I was trying to represent the typical Iowan As a matter of fact, the only thing that could be said of a typical Iowan would be that he lived in Iowa Anything really interesting about him would disqualify him from being typical

I have been asked also why the "American Scene" painters brought out by the government's recent Public Works of Art project are not Regionalists Some few of them are The most, however, contented themselves with being mere reporters. Even where design was emphasized, there was little of the analyzing, sifting, and accenting of what was of significance to the painter himself that is one of the most striking features of the work of the Regional painters. In other words, the Regionalist is more than a reporter—he is an editorial writer Having arrived at conclusions through analysis of his own personal experience he proceeds to state his conclusions

I wish no mistake made by my use of the words "reporter" and "editorial writer" The literature of painting is separate and distinct from the literature of writing, although during the "Art for Art's sake" period, writing did get over into a field that could have been better covered by the painter. The Regionalists are recovering that lost ground Just what is writing material and what is painting material depends upon which process is the more effective and concise in its expression of the subject-matter

The word "Regional" must not be confused with "provincial" The greatest help that a painter can possibly have in discovering the material of his familiar experience is gained through getting a perspective on himself through occasional travel The more he knows about other countries and other sections of his own country, the more ably can he detect what is of meaning within his own environment The less provincial a painter is, the better Regionalist he will make

As the painter, in direct opposition to the scientist, depends on his emotions (the result of conditioning through personal experience), the painter's truth may not always coincide with the public's truth—as in the Kansas versus Curry case. And often it does not coincide with truth about the same subject-matter as conceived by two different painters

One of my murals represents a boy milking a cow As Thomas

Benton points out, it is a nice, clean, peaceful cow being milked by a nice, clean, peaceful boy. But Benton's own feeling about cows is qualified by Benton's own quite different personal experiences in milking them. The cow of his childhood was aggressively and maliciously filthy about her person. She was a vicious and combative creature, and milking her was a mixture of hydraulics and military strategy. "Boy Milking Cow" as painted by Thomas Benton would be in most striking contrast to "Boy Milking Cow" by Grant Wood. Both paintings would be truth—truth conditioned by the personal experiences of the artist.

It is this conditioned truth that has made Regional painting of so much interest to the public. The artist with a flair for editorializing has found a most effective means for self-expression. His conclusions are not always popular conclusions, but he almost always gets a strong reaction because he is working in relation with the times. Painting suddenly means something, and we are getting back to the old simple relationships between the artist and the public at large, when Art was not only a cultural, but a dynamic force. The American artist has had too toplofty an idea of his own role, with the result that his work has become completely divorced from general understanding.

It is these all-too-aesthetic artists and their critic friends who are now so upset over the popularity of Regionalism. Popularity, in their eyes, is a damning thing because public taste is not always to be depended upon. What they fail to realize, however, is the fact that before the aesthetes recognized the Regionalists as a menace to their security, they themselves put the stamp of approval upon their work in the way of awards and critical acclaim. The public is only too delighted to find painting which is not only understandable but which has also had the stamp of official approval as works of Art.

Modernism has shot its bolt, and while it did have a highly beneficial effect on design in painting, it can go no farther. And, as in the case of what we call conservative Art, when it realized the encroachment of modern Art into its domain, there is now much bitterness and much calling of names. And just as the moderns finally triumphed over the "old-hat" conservatives, so now will Regionalism finally triumph over the "old hats" of Modernism. With this conviction, the answering of the accusations of the moderns is important only as it clarifies the meaning of the word Regional.

Many painters are lumped with the group (to its discredit) who are in no sense Regionalists. Not realizing that Regionalism has yet no distinct and unified technic of its own, they attempt only to copy the superficial mannerisms of the leaders. In making distinction between the fake and the real, realize that Regionalism is not concerned at this time with technic except as the most adequate means of a

purely personal expression, but it is concerned with thought process—with analysis, selection and emphasis.

Critics point out with horror the story telling painting of post-Civil War days and predict that we are leading back to such aesthetic monstrosities as the "Spirit of '76" and "Yard of Pansies." But bad paintings can be and have been made in all schools of Art, including the Modern, and that some story-telling paintings have been horrible is no proof that good story telling paintings cannot be painted.

Moderns call Regional paintings "mere illustration," forgetting that it was modernism, based on primitive story-telling painting, that brought Regionalism into being. Primitive story-telling painting escaped from being illustration by emphasizing design. The Regionalists use the same device—design.

Let me say most clearly and emphatically that the virtue of a painting lies, not in the subject-matter, but in the way in which it is painted. The phrase, "The way in which it is painted" is intended to include not only the technical process of putting paint on canvas, but the mental process of selection, analysis and accent upon that which is significant. There is no aesthetic virtue in subject-matter itself. The quality of the work, both technical and mental, and its relation to the basic principals of Art are the only determining aesthetic factors.

Perhaps the most bitter opponents of Regional painting are the protagonists of the International school of art. They believe that we should all paint in one international style based upon French Modernism. But America, having contributed little or nothing creative to the Modern movement, would have little or no importance. There is something ironic, too, in an internationalism based on the national Art of one of the most narrowly nationalistic countries in the world today.

What the Internationalists do not realize is that the day of the Modernist is over, and that a new international school of Art is forming. The new internationalism will not be based on the Art of any one country, but on the Regional Art of a number of countries. Russia and Poland are already showing work of this type in America today, and there is more to follow.

It seems rather impossible at this time to give any rigid definition to Regional Art. The movement is too young and too spontaneous. This very spontaneity, however, is the greatest proof of its sincerity. Well before the P. W..A. P. turned all painters on relief to painting American subject matter, Burchfield, Marsh, Benton, Curry and I had established ourselves as painters of our own separate far-scattered environs. None of us knew of what the other was doing, and the ultimate discovery that we were part of a national movement was a distinct surprise to all of us. The greatest surprise, perhaps, was to find ourselves classed under the name of "Regionalists." We had nothing to do with selecting this name, but we have had to accept it.

with all its limitations. A clear-cut definition would be a great help at this time but, failing that, I hope that this talk may at least eliminate from your judgment of the group the local colorists, the story-tellers who do not design, and the story-tellers who do design but who make no attempt at the selection and analysis from adequate personal experiences which makes Regional Art distinctive.

And, having made an attempt at a rather loose definition by the process of elimination, let me tell you of some of the advantages of Regional Art over recent previous expressions

1 A concentration on regional subject-matter will give us *new* Art forms which will add to the enrichment of painting. *Primitive*, *Gothic* and *Renaissance* painting all had distinctive Art forms which came as a *direct* result of the contact of Art with the *life* of the *times*. Painting lost contact with life during the Art-for-Art's-sake period, and painters rehashed over and over the previous Art forms. Despite what *modernism* has given us in its discovery of the *machine* and the *factory* as a new source of *form*, there is much material yet to be found. *Regionalism*, with its *direct* contact with *life*, will, in time, discover and supply these needed *forms*.

2 Being in relation with *life* of today, Regionalism will reflect the present *economic* tendencies. One of the *strongest* of these is a movement *away* from the great civic centers towards the smaller. In order to be in touch with his *material*, the *Regional* artist who has been drawn away from his *own* environment to the larger cities, will return to be near his reference material. I know, for instance, that both *Benton* and *Curry* feel that they should soon go back, the one to *Missouri*, the other to *Kansas*, for the purpose of sharpening their impressions. Their stay in New York may have been valuable in getting a *perspective* on their environment, but a return would be valuable both to the painter and the region where he gained his dominant conditioning by experience.

Decentralization will take the painter away from the large city groups, where he associated only with people of his *own profession* and *way of thought*, and put him in touch again with the *life* he seeks to interpret. In turn, this *contact* with the *average citizen* will do much to break down the old prejudices toward Art and artists. This, I know from experience, becomes especially true when the artist deals with *local* subject-matter.

A concentration on regional subject-matter will greatly extend the *appreciation* of Art among the *non-painters*, both of the *region* and of the *nation*. This is already showing itself in a quickened public interest in painting as shown by the increased space given in *newspapers* and *magazines* to *reproductions* of paintings and articles on Art.

Thus, Regionalism will, by its interest to the public, accomplish in

a perfectly *simple* and *natural* way what speakers and writers on Art in the past have failed to accomplish

In summary, let me repeat that Regional Art is subject-matter painting, editorialized by a painter who has adequate knowledge of the subject-matter through personal experience. The quality of a regional painting depends solely upon the way in which it is done, which includes not only the way in which the paint is applied to the canvas, but also includes the thinking or editorializing done by the artist. It presupposes that the artist has had adequate personal experience with the subject-matter so that his editorializing will have a basis of authenticity. And it presupposes that the artist has the mentality to editorialize.

ART IN THE RURAL SCHOOL

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Art is a language that all children need to be able to use. It is a means of creative emotional expression, and the need for this emotional expression is universal. Rural children are not physically or emotionally different from others. They are born with a desire and need to express themselves in many different ways, through speech, written composition, movement, music, and graphic and plastic experiences.

The child's joy in these creative expressions is well illustrated by the attitude of one of my third-grade pupils. Upon returning from school one afternoon his father inquired how he had gotten along in school—"Oh, all right, I guess," he said without enthusiasm. "Was your arithmetic hard today?" questioned the father further. "I'll say," replied the uninterested son. "How about your reading, son, was that fun?" "Oh," responded the boy, "I guess so, but I had to ask about a lot of words." The father in desperation finally said, "Well, what do you really like in school anyway?" The boy, brightening, said, "Gee, Dad, that's easy! I like Art and recess!"

The Art program in the rural schools should meet and supply certain very definite needs of the children in our outlying communities. These children need (1) to live richly as they go about their daily tasks, seeing, feeling and enjoying beauty wherever it may be, (2) opportunities for creative and emotional expression; (3) opportunities for imaginative experiences; (4) to know how to use their leisure time intelligently for their own self-development, (5) to understand how to surround themselves with beauty that satisfies them.

Dr. George Opdyke says, "If America is to achieve greatness in Art it will not be through a few, but through the spirit of Art entering all people and expressing itself in all they do." This means, if we are

to make Art Education meaningful, that it must be more and more an integral and real part of every living experience.

Many rural-school teachers feel that their limitations are so great that they have no opportunity for a really fine Art program. Let us consider a few of these limitations: We have no museums, our children have no Art background, there is insufficient time allowed for Art, there is a lack of funds.

On the surface these may seem insurmountable. But let us consider our limitations further and see what assets may be found to offset them. We find (1) a fine opportunity to study nature in the immediate environment and learn Art principles directly; (2) freedom from stifling dogmas and ready-made opinions handed down by adults; (3) these children have more spare time in which to develop their abilities and more enthusiasm about things they can do with their hands, (4) there is a wealth of natural material available to supplement the use of expensive materials.

Goethe has said, "It is working within limits that brings the artist out." Within our limits, then, what opportunities do we have for doing a masterful piece of teaching Art in a rural community?

When asked where he studied art, Whistler replied "Wherever I happened to be!" This is indeed a most logical and constructive suggestion. Despite the fact that we have no available museums, our rural children are fortunate indeed in having great plains, rolling hills, trees, and sky about them. Grant Wood said that he had to live many years and travel all over Europe before he finally saw the beauty in things around him. Are your children looking at their surroundings absently, taking them for granted, or are they really learning to see all of them intelligently and appreciatively?

Eye training is just as fundamental to Art as ear training is to music. But we cannot learn to see unless we know what to look for. What is there in nature that is valuable to see? The lines found in trees, hills, or clouds and the rhythms they build up may be studied as well from actual observation as from paintings. The study of dark and light and mass may be done through the study of masses of foliage or the relationship of hill areas to tree masses and buildings. Color can be a most rewarding study made directly from nature. Noticing the change in colors from season to season will greatly increase sensitivity to color and interest in it. These elements of line, mass and color constitute a beginning vocabulary for the use of the language of Art. The average layman, untrained in the art of seeing these qualities, misses them in the things about him. He is also at a loss before a fine painting because he does not know what to look for, and he cannot understand or enjoy it. The difference between the uninitiated and the artist is chiefly in his habit of seeing, thinking, and feeling. If we can help rural children to see Art in their everyday experiences, we are not only

adding the richness of beauty to their lives, but we are also helping them to understand the point of view of the artist and helping them to appreciate and enjoy all Art the more.

But how shall we go about this study of the Art elements in nature? One may start with the study of any one of these elements in which a group particularly may be interested. For example, let us begin with a study of line. This may be observed in hills, rocks, clouds, and many other natural forms. A group may be studying trees. A trip out of doors to look at them may well develop better observation of tree growths and forms and increased skill in representing them. But more than that, the study of trees offers a fine opportunity for studying and observing dominance of line in trunks and branches. Oppositions in relationships of one branch to another are obvious, and these dominant line movements and opposing lines provide ways in which it may be achieved. The growth of one branch from another is an excellent example of transition. The repetitions of lines and the rhythms built up within the structure of a tree make an excellent starting point for the study of rhythm in other objects in nature and in the Art forms.

Let us not be too zealous, however, in our enthusiasm for the seeing and understanding of these Art principles. Remember that we must start with the child at his own level of ability. He must first of all learn to enjoy Art and the experiences it brings to him. He must be excited about this *new way of seeing* things that he merely *looked at* before. Then if he begins to draw from nature, later discovering in the natural forms these rhythms and oppositions, he will feel that such Art elements are truly a part of nature's laws and that they are inherent in the structure of natural forms. His growth in seeing must be gradual and natural, never forced. To set out to study dominance, then opposition, and later transition, is an unnatural and piecemeal way of getting results. But to see the things in nature first, then gain information about Art qualities, and to develop gradually in seeing, understanding, and feeling about beauty is much more natural and much more fruitful. A study of line in prints of fine paintings available now through museums and libraries will increase their interest in their own work and develop greater understanding of painting.

In the study of mass relationships and dark and light patterns we find excellent examples in nature in rocks, mountains, hills, or sky patterns. Painting in monochrome or working with charcoal will give the experience of seeing the relationship of dark areas to light, of the size and shape of one mass as related to another. And here again we have the opportunity to bring out and emphasize the importance of the Art principles of dominance, rhythm and balance.

Color is one of the most thrilling experiences people get from nature, and working with color is a great delight to children. They

should have every possible opportunity to work with color in many different media. Very small children need, of course, to be able to distinguish among the different hues. Beginning at about the third or fourth grade level, they are sensitive to many variations within one hue. A trip out of doors to study color changes from one section of sky to another, to find the various greens in the spring, and to note how many different varieties there are in the fall colors will increase their sensitiveness to and interest in color. To point out, discuss, and notice the changes in light qualities and color from early morning until late afternoon and from one season to another, is also most stimulating. Again a study of reproductions of paintings will show the organization and use of color by various artists. Discussions of how the artist has established color dominance, his use of relief notes and discords will help them to see these same things as they occur in nature.

In this way it is possible to build an Art background through the study of prints and reproductions. Children will become familiar with the work of various artists, their personal point of view and way of working. The study of painting will be the more meaningful to them because they have been observing and noticing these same elements in their everyday experience with nature. And even though it were utterly impossible to secure reproductions for study, children would greatly enrich their own lives by intelligently and aesthetically observing their own surroundings and discovering beauty where they had not seen it before.

In this way we can to some extent overcome two of our handicaps: the lack of museum facilities by using reproductions from libraries; and the lack of Art background in the children by developing their vision and understanding.

The need for creative and emotional outlets is easily met in the rural-school situation. These children want to tell about the animals on the farm, the tractors, trucks, and farm machinery. Here again our improved vision will be an aid. Let us remember that each child has his own way of working. Our method of working may be good, but his is undoubtedly better for him. In creative work as well as in appreciation we must start with the child's own ability, then help him to grow, broaden, and develop.

The farm animals which are done in our second grade, I believe, show a freedom of expression and an individuality. Horses are fairly bristling with action, and cowboys very alive. Steam rollers and steam shovels, so much in evidence today with our federal road-building program also interested our children, and they have interpreted the action and movement so evident wherever these machines are in use.

Opportunities to draw the things they know increases their interest

in those things, develops their observation of them, and enriches their graphic vocabulary

Beyond this, children need to have opportunities for imaginative experiences. In this same second grade we studied trains, and they drew a long freight pulled by two engines, as is necessary in our mountainous region. They also studied passenger trains and drew the interiors of them, the pullmans with people asleep, the diner with people being served, and one boy drew the interior of a locomotive cab showing the fireman, the fire, the boiler, etc. We then took an imaginary trip on this train, and we went to cities with tall buildings. We saw airplanes and dirigibles. We went to the ocean and saw boats, submarines, etc.

It is also possible to stimulate imaginative experiences by reading. Most communities have a circus, which is always most thrilling for children. We do not have this gala event to stimulate the drawing of circus animals; but we did read a book about circus life, and our fifth grade made a picture book after their reading was completed. They needed more facility in drawing, and while the picture book was not outstanding fifth-grade work, that particular group of children *did* develop their abilities and got a great deal of joy out of the project.

Another serious handicap in rural-school Art is the lack of time allotted to it in the regular program. Some of my rural teachers and I have found one very helpful way of overcoming this difficulty. We have termed it the "free Art class." My first experience with this type of class was a revelation. I explained to a few classes that we would have an extra Art class before school at eight the following morning. I explained that any who had something very definite that they wanted to paint, carve, or model could come at that time. I fixed easels, tables and equipment in a small unused room expecting perhaps fifteen children out of the ninety I had invited. The next morning at 7:45 they began to arrive, and before 8:00 my small room was filled and I began to search for more space for the onslaught of eager children. Practically every child who knew of the opportunity arrived that morning. This class, meeting twice a week, continued through the year. The first enthusiasm continued; we get some excellent work from these children, and they were thrilled with the opportunity for extra time to work.

This class showed me many things—first that the children had more ideas about things to do and more needs for opportunities for expression than their regular time permitted. It also showed me that many things they were experiencing daily they had no opportunity to tell about in regular class time. Buck Rogers we might not consider of sufficient importance to be given class time. But one pupil made a portrait of him with his rocket ships, which is an interesting bit of composition. An iceman painted directly by a first grader has a line quality found in many modern paintings. Some clowns done by the

first grade have a rhythm and movement which might be envied by students of greater years and experience

The children in the extra classes work very much on their own. Materials are available. The children decide what they wish to do, and go to work. Everyone is working in a different medium and in a different manner. During the working periods there is almost no teacher criticism or help. I feel that this type of class answers a very real need for children. It gives opportunity for the talented to develop further, and for the backward to become more adept.

One of my students, a rural teacher, had an exhibition at the end of the year of work done in his free Art class. The children planned to sell some of their carvings and their wall hangings in order to pay for their materials. When the school board and parents saw their exhibition, they were so interested and pleased that they agreed to pay the added expense for materials used. This exhibition, then, and the interest it created at home and among the school board proved an excellent means of advertising the work done in the Arts, making the whole program seem more meaningful and useful to the community.

The last handicap that we have to overcome is that of lack of funds. The aforementioned advertising will suggest one way of helping to create more interest and overcome to some degree this lack of available money. Another way is to use materials available at no added cost. Boys may find soft wood suitable for carving and prepare it for the use of the whole class. Sandstone is also available in some communities, in qualities soft enough for carving. We have alabaster in our vicinity which is very soft and may be turned on a lathe or used for carving. Plaster may be bought very inexpensively and cast into blocks or plaques for carving, either in the round or in relief. In some cases, a bit of water-color paint may be used to add to the interest of the piece. In one community we discovered native clay beds, from which we took sufficient material for our pottery and modeling problems. Paraffin may also be used in place of linoleum or wood for block printing if one is careful not to apply too much pressure in the printing process.

This year we made a collection of tin cans and discarded scissors from home and experimented with the possibilities this material offered. One child made napkin-rings for the whole family. The simple soldering process can be done with an alcohol lamp and a blow pipe, the entire equipment not exceeding \$1.00 in cost.

Wall hangings can be done on discarded sugar sacks at practically no expense. The important thing in the crafts, as in other Art problems, is to see that it is done creatively, based upon the child's own ideas.

In considering the limitations of a rural school situation, ways in which they may be overcome, and the paramount need for richer living, better use of leisure time, and more opportunities for expression,

let us remember that the child is a growing organism. We can furnish the soil by providing a place for him to grow. We may bring down the rain from heaven in the form of inspirations and stimulation. We can make the sun to shine by furnishing an understanding atmosphere in which he can work, develop, and blossom. Our job is not to take a package of mixed seeds and make them all develop into white lilies. Our task and our joy is to recognize the individual differences of our children and intelligently and understandingly encourage them to grow.

ART AND ITS REBIRTH AT HOME

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Once I asked Clarence Darrow why he poses so continually as a professional pessimist. He chuckled and said, "Long ago I made it a point always to expect the worst, because the worst never does quite happen, and things turn out so much better than I had feared that I go through life in a perpetual condition of pleased surprise."

This "pleased surprise," is the necessary fountain-spring of Art. A child's natural reaction to such a surprise is, "Oh, look what happened to me!" The attempt to tell other people what a joyous experience you have had, to illustrate and express that experience, constitutes the field and province of Art.

It was a very thrilling thing to hear during this convention how the children in a mountain school make beautiful things of tin cans, paper and plaster. It was a great thrill to go into the school Art exhibit in Marshall Field's, and see the joyousness of the record of their experiences. They had been to the circus, and to the World's Fair, and they said "Oh, look! this is what happened to me. Let me tell you about it." Keen zest of experience gave rise to those bright colors and those free, expressive forms.

Art is the expression of a pleasant surprise that the artist has experienced. All those elements are necessary. It must be a surprise; it must have some newly discovered element of beauty. If it is only the repetition of things felt before, it lacks the tang and thrill of art. It may be the same garden, the same moon, the same spring that you have seen many times before, but seen now in a strange new way. If there is no element of novelty, it does not register upon your consciousness enough to be worth the effort to express it.

And this experience must be personal. To tell what happened to somebody else, to copy drawings made by another, even by a master, is no more than the drill of grammar, which makes it possible for us to command the language.

Personal experience of a joyous surprise—this is the fountain-spring of Art. It is true that this takes all sorts of ramifications. We are told by returning missionaries, that statues of the God of Hell in Japanese temples, which bear the curiously melodious name of "Emma-O," are kept shrouded in dense darkness. One sudden unsuspecting glimpse of these hideous figures, they say, may drive men stark, raving mad. And yet, there must have been a certain melancholy joy to the sculptor in seeing how repulsive he could make the God of Hell.

Art is a language,—a medium whereby we may communicate this joyous surprise and its effect upon ourselves. Expression requires three elements, a thing to be expressed, a person able to express it, and some one to whom it can be expressed. The listener is an integral part of music, and the audience can make or destroy a drama. To attain expression, therefore, a common fund of ideas is necessary, and a common understanding of symbols, so that the language is neither a senseless jabbering nor a discourse, however eloquent, in an unknown tongue. I might deliver a magnificent oration in Chinese; but if none of the listeners understood Chinese, it would not be Art, but merely a showing off.

Art lies between nature and science. Nature is that which is born, Art deals with making, science with the knowledge necessary to create. The Latin word from which Art comes means joinery—skill in combining things to fulfil a purpose. The Greek word corresponding to it is *techné*, from which we get technique, technicality, etc.

Science is also essential, ignorance and incompetence are the deadliest foes of Art. No matter how splendid the idea we seek to express, if we do not know how—if we cannot master the medium necessary for the expression,—that inspiration dies in birth. A stuttering orator may be full of fire, but his ideas cannot reach beyond the barrier of his teeth.

It follows then that before expression is possible, there must be something to express, a person capable of expressing it, and others to whom it is to be expressed. All of these are summed up under the general head of Art.

In medieval days, the Master of Arts was a man who could make something perfectly, from the original conception to the perfect execution of his design. He could imagine a cabinet and carry his idea to completion. His "masterpiece" meant the bit of work which proved his mastery; qualified him for the degree of Master of his art.

Added to these useful Arts, where the term of Arts originated, were the liberal arts, or arts of freemen. These, in the medieval schools, were divided into the Trivium and the Quadrivium. The Trivium comprised grammar, logic and rhetoric. The Quadrivium included geometry, astronomy, music and arithmetic.

I want to plead for the majesty of these neglected liberal arts as true members of the royal fellowship of Art. Consider how hopeless it would have been for Shakespeare to inflame our souls with his glorious poetry, unless the English language were intelligible both to him and to us. Grammar was originally an art; and it is our own fault if we have let it degenerate into a dreary mess of metaphors, similes, metonymies, synecdoches and anacoluthons. These terms of grammar are like the names of the muscles a sculptor must know, that the anatomical structure of his figures may be recognizable as human. Logic, the art of reason, and rhetoric, the art of pleading, have been defaced by exclusive concentration on mastery of their parts, just as an Art student who is set to copy plaster casts of flowers, and legs, and arms, may think that Art deals exclusively with the bones of the dead. Rhetoric, the art of the pleader, consists in the power of saying to others in regard to a tangled case—"Look! this is how it seems to me"—and to impose his will upon them so that they see it as he does, and act as he desires them to act. An orator who seeks merely to amaze others by his wit and eloquence is merely showing off.

What then about the *Quadrivium*—geometry, arithmetic, music and astronomy? The cubists rediscovered the essential value of solid geometry in Art, but long before, every designer had known that plane geometry is of the substance of his skill.

FRACTIONS AND VITALITY Arithmetic, you say, is not an art. But in saying so you forget that every number is an abstract symbol of a purely mental image. In nature there is no such thing as two and two being four. It is only in your minds, which abstract and isolate the two groups of two, and then combine them into a mental picture of a four, and it is their fourness which is pictured by the numerical symbol.

One of the greatest teachers of art I ever knew, Louis Wilson, of the Chicago Art Institute, taught the mystical relation of number and proportion to the quality of interest and vitality in a picture. He said that of course division of a picture into halves lent a balanced, static dullness, division into one-third and two-thirds was a bit better, but division into delicate rhythms like five-twelfths and seven twelfths, or into three and two-fifths, lent it an air of subdued excitement.

If you want tenseness in repression, violence in repose like the clash of contending forces in a Gothic cathedral's arches, figure out the amazing mathematical proportions in a spider's web, or the curve of a ram's horn, or of the shell of a sea-spider.

Arithmetic is indeed an art, so abstract that its mystical austere symbols must be clothed with figures of color and form. Yet unless there vibrate through our compositions those subtle drumbeats and syncopations which we call rhythm, like the recurring pulse of the blood and the indrawn breath, our works of Art are as dead as is the

body in which the arithmetical progressions that make up life have ceased to beat

Music is arithmetic brought into the compass of our hearing. Harmony and dissonance are matters of vibration so rapid that we cannot count, but only sense their existence

THE FINE ARTS These studies of the liberal arts prepared the mind to rise to that next highest level, Fine Arts, as the body is prepared by the mechanical Arts for the liberal Arts These Fine Arts also are numbered seven—architecture, dancing, drama, music, painting, poetry, and sculpture In a discussion of these which I read recently in an encyclopaedia, the silly remark was made that Art, of course, aims only at pleasure, as though that were a minor matter. Yet if you will ask any biologist, he will tell you that the whole of life aims at attainment of pleasure and avoidance of pain Why live at all, if living is a continuous pain? Unless, indeed, that pain can be sublimated into a more glorious pleasure, the joy of victory through sacrifice. Art means the doing consciously and with an individual purpose what Life does subconsciously and with a generic, creative purpose

Any pleasure is the normal and successful exercise of a vital function Seeing is a normal function; so are eating, walking, talking, listening, feeling, sleeping, and loving This joy of action, this natural pleasure of the power of motion, is heightened and intensified in the art of dancing, and the further art of drama The joy of seeing is intensified by the art of painting, the joy of speaking is heightened by the arts of poetry, and singing, and so is the correlative joy of hearing. The joy of shelter, of security, of home, is heightened and intensified by architecture And the joy of fellowship, of belonging, of membership in a great fraternity or family, is heightened and intensified by sculpture, whose primary purpose has always been to set forth the fellowship of a spiritual group by presenting a visual image of the great souls in whom that fellowship has found expression

All these arts, useful, liberal, and Fine Arts, have one thing in common, they are the expression of life, seeking its own intensification *The useful arts intensify bodily comfort, the liberal arts enrich the mind, the Fine Arts glorify the emotions* But neither body nor mind nor soul mean anything to the dead The Arts are all means whereby living people, surprised and pleased by a new comprehension of the world around them, say, "Oh, look, what happened to me Share my experience, it will become the richer for me if you share it, and also it may intensify for you the joy of our common life"

This sharing of experience demands a language understood and capable of expansion There is no sense in a language which only one person understands That is the utterance of idiocy, and an idiot according to the strict meaning and derivation of the word, is one who is utterly himself

Art, being a language, requires a common fund of ideas to which to appeal. It must draw upon a background of emotions common to many people. A photograph or a portrait of a baby rises from the realm of the sciences into the realm of Art when it is not so much a picture of one baby as a picture of babyhood—revealing those essential qualities common to all babies.

So then the quality of Art is to exalt my experience of pleasant surprise into a universal interpretation. Through this thing which happened to me came a revelation of universal experience, intensifying and exalting the living consciousness, and therefore the zest of living, of every one who beholds it. Art means that others do not so much look at your picture as share it. They do not so much listen to your music as experience it, they do not so much admire your architecture as they become part of it, they do not so much hear your poetry as they feel it, they do not so much witness your drama, as they live it.

Thus Art becomes the means where our personal lives are taken up into the great human life, a projection of the Eternal Life. We are not so much individuals as individuations. Personality does not mean exclusiveness, but inclusiveness. A stone is exclusive, it shuts rigorously out of itself all beyond its narrow boundaries. But a great soul, a great personality, is inclusive, taking up into its consciousness all of life that impinges upon it, and stamping its own character upon it. Art is the means whereby the particular and the universal meet, whereby I may look into and share the soul of the race, thereby becoming greater myself, and also, it may be, adding something to the rich treasure of the racial consciousness.

Deepest of all common experiences to which art must appeal is religion. Religion and art have the same origin, naturally, because both are expressions of living people, and the greatest commonalty of people is found in their government and in their religion, which originally were the same, not only in the case of the Hebrews, but in the case of every other primitive tribe. Religious emotions are common to all who share that religion. Pictures of the crucifixion speak a common language to all who believe in Christ. Many of those old pictures and statues seem repulsive and horrible to those who do not know that the man who painted or carved them identified himself with the sufferer.

"REPRESENTING" NATURE. Leonardo Da Vinci, following Aristotle, uttered words that have been frequently misquoted, and more often misunderstood—"Art is the representation of Nature." He did not say, and did not mean "imitation," but re-enactment—*mimesis*—re-enactment in the same way that a child re-enacts what he has seen adults do, in order to call out the same emotions evoked by that adult experience. A child dancing and clapping his hands in ecstasy over a gift expresses his emotions naturally and directly. Primitive man

danced and clapped his hands at the returning gifts of nature in spring and fall; thence arose the dances of Dionysus, on which was reared the towering superstructure of the Greek tragedies, and all the philosophy and Art that followed upon them

ART OF SMALL TOWNS Now we come to the question of why great Art originated in small towns Athens was a small town; Florence was a small town; so was Jerusalem, and so was Chartres Art arose there because the people of those cities were possessed by an intense civic self-consciousness, they were proud of their towns, and of themselves for living there Athens was overwhelmed by amazement when the might of the giant Empire of Persia fell before her at Marathon and Salamis. She took the spoils of the army of the great king and built the parthenon, a temple to the virgin goddess of wisdom In that great burst of pleased surprise, they renewed the Art of the world, and the plays of Aeschylus, Sophocles and Euripides were written by men who had fought in the wars that set their country free The lifting of great fear produced a frame of mind that said, "Look! I am Athens—Athens the glorious, the victorious one. I am not an imitation Babylon, nor a cheap copy of Persepolis, nor do I resemble Cairo Athens am I—and this is how I came to be!"

Likewise Florence, small trading city beside the Arno, awoke to magnificence when she found that all the Orient laid its treasures at her feet Shakespeare came from a small town, Stratford-on-Avon When England defeated the huge might of Spain, and the Armada was driven back in destruction, Shakespeare said, "Look! this is England! Our kings are as worthy of exaltation as the kings of Israël and Judah, as the Emperors of Rome" He began by setting forth the deeds of the kings—Henry and Richard, and John, by degrees his technique developed, and he went beyond the kings, saying, "Look—this is what happened to me, and happens to all men"—and he wrote "Othello," "Hamlet," and "Romeo and Juliet"

Art in America is receiving its rebirth from small towns, from the communities where consciousness is intense For years American painting was poisoned by the superstitions of Paris, as sculpture was long paralyzed by imitation of Rome Those who should have been speaking the language of their own people turned out copies of second-rate productions sired in far lands

American Art is beginning to assert itself American artists are arising who speak the language of their own people, and say "This is how it is in Iowa, and in Nebraska, and in California, and in the smoky hills of the Ozarks This is how the deserts appear, and this is the life of the Indians of the Pueblos." Hoosier artists have glorified Indiana, and made of Brown County a holy land of Art Burger Sandzen has made of the dry valleys and willow trees of Nebraska a

revelation, and Grant Wood has brought to Iowa the light of immortality

EVERY CHURCH A SHRINE That is what we have dreamed, in the little church of which I am the pastor Every bush is aflame with God, as Grouning said, and the place where you have seen the revelation of that truth or that beauty is holy land Wherever we find Him, there is the tabernacle That is why I hope every little church will enshrine within its walls pictures of its own Holy Land, its Bethlehem, its Nazareth, its Garden of Gethsemane Certainly it is of the essence of our faith that God is the Maker of Heaven and earth and all things visible and invisible. Every part of the land, every part of the earth, is holy ground, because He has made it.

Our high schools and colleges are full of cynics, despairing, futile, fearful boys and girls, who come from homes where hope long since vanished and wonder takes only the form of fear Relief shelters are full of men, young men, who should be gloriously, splendidly alive and eager, who have been reduced by these years of frustration and futility to helplessness and hopelessness

Somehow, by some means, the spirit of America must be awakened out of the lethargy, the hopelessness, the dull drabness which has settled upon it. I have been told many, many times by men who have gone for years without work and without sufficient food, who had no homes, no prospects and no hopes "We'd be a lot better off dead!"

Hopelessness, despair, cynicism—in such a national atmosphere as this there can be no Art, because under such conditions life becomes a pain and a prolonged misery It does not desire to be enlarged; and Art, which is the intensification of life, becomes merely the intensification of suffering, and a thing to be avoided

ART TO TEACH THE WORLD What then is our hope? Let us, the teachers and lovers of Art, say to our government "You have failed, all of you" The politicians have failed The "brain trusters" have failed, the statesmen have failed, the bankers have failed, and of all the failures, this was the chief—the failure that the practical, hard-headed business men suffered.

Then let us try! Art consists in skillful adaptation of means to an end, the production of a preconceived design and desire. Let us, the teachers of Art, say to each child who comes before us, "Thus, our town is holy land We must make it worthy of its destiny Thus, our country is the chosen nation, we must make it worthy of its high calling. Let us set before you a vision of what our country could be, can be, and must be, let us set the goal, and let us fire the flame that shall accomplish our desire!"

In the small towns, the shaping of the soul of the people lies in the hands of the school and the Church My belief is that in the small town and in the small church, and in the small school, lies the future

of our humanity In that prayer which all Christendom offers, the words of ascription are, "Thine is the Kingdom, and the Power, and the Glory" The Kingdom is in the hands of the Law; Power is in the hands of the scientists, but the Glory of God is entrusted to the hands of the artists

Our nation in the moment of its conception was dedicated to this divine purpose "We hold these truths to be self-evident; that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness; that to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed" Securing the right to life and liberty is the function of government in its other departments; but the pursuit of happiness—this is the field and function of the Practical and Fine Arts

ART AND FREEDOM Art can only be the work of free souls Athens was free, and its artists proclaimed that freedom Florence was free, and her artists taught the world how glorious freedom could be. In the long crash and tyranny of the Dark Ages and the Middle Ages, only in the church were all men equal, and the glorious cathedrals that they built testified to that freedom. King and commoner received the same sacraments The great splendor of religious Art in the abbeys and cathedrals of the people was the glorification by the people of that freedom which was theirs only in the church Chartres Cathedral was built in a small town, by the labor of people who gave their skill and toil gladly and freely to proclaim that among them, humble, obscure, and poor though they might be, the Lord of Heaven dwelt, and the King of Heaven and earth received them into Himself

This, our country, requires and desperately seeks a new birth of freedom, a new dedication to things of the spirit. We turned aside and built altars to Mammon, and found that we ourselves are the sacrifice upon it. We worshiped bigness, and found that bigness always means dirt Now let the artists, the worshipers and servants of the beauty of God, take into their hands that supreme function of dedicating the youth of our land to its high original purpose Let us find a "self-expression" that will be grander, greater, more glorious than any of us can achieve separately.

THE DESERT RETURNS! A great peril confronts our nation now, not only aridity of soul, but the returning desert We have destroyed the balance of nature in destroying our trees, and because each tree is a natural reservoir of water, and part of the great system of replenishing the winds with rain, we are beholding the destruction of our whole middle country Life can only be restored to these great middle lands by the rapid reforestation of the whole area on a scale so vast that it would beggar the imagination even of the arithmetical dreamers who have drawn up our present appropriations

But here is a means whereby we can combat the aridity of the soil and also restore the pleasant rivers to the gardens of our souls. Let every small town establish a Grove of Memory. Let it induce every organization in that town—union, church, society, fraternity, graduating class—to plant trees in that grove, dedicating them to persons whom that group delights to honor. In the center of each such grove should be established an amphitheater. And every year, in the open air, on some such day as the Fourth of July, let us formally welcome into citizenship all those who are attaining the right of suffrage for the first time. Let us welcome them, not alone with oratory, but with pageantry, with dancing, with Art in all its forms. And let this be the place of union of patriotism and religion with Art.

Let us set forth the greatness of our country, its past, its present, its future, by all the means known to all the Arts—drama, pageantry, poetry, music, painting, sculpture, architecture—glorifying the living force, the creative power, and not alone the forces of destruction and death.

Let us proclaim every home a holy place, a Bethlehem, a temple of the Incarnation—and demand that every home be worthy of that high fellowship. Let us proclaim every factory, every place where creation is carried forward, as a temple of the creative power, and demand that every workman shall be esteemed worthy of his calling as a fellow of the creative God. Let us proclaim that every school is a temple of the Holy Spirit, the divine Wisdom, and that both the school and its teachers are worthy of the reverence due to the spirit of truth.

All others have failed—bankers, business men, politicians, soldiers, orators—all others have failed. Let Art proclaim its ancient mission, and resume its intent and calling, to rekindle in the souls of men that flame of glory that shall nerve them to make all things new, worthy of their birthright as sons of God.

V. CURRICULUM STUDY IN THE ARTS

THE CONTRIBUTION OF HOME ECONOMICS TO THE CURRICULA OF JUNIOR AND SENIOR HIGH SCHOOLS

HENRIETTA W. CALVIN

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We are here as educators, not as artists, nor as home economists, nor as industrial arts specialists, but as educators especially interested in certain subjects taught in modern schools. As educators we are

called to consider the part our special subjects are to play in meeting the new demands made upon public and private educational agencies

In the slow-moving years of the past, economic and social community conditions changed so gradually that corresponding changes were made in school systems with little difficulty. The three-month public school became a five-month, then a six-month, then an eight-month, and finally, in the larger centers, the ten-month school. One by one, the liberalizing subjects were introduced—at first there was just the three R's—then a new geography, nature study, science, Art, music, Household Arts, Industrial Arts, social science, and recently, vocational subjects nationally supported. The changes came slowly. There were always those who strove to improve the quality of both subject-matter and of teaching methods. Formal grammar disappeared, arithmetic was simplified, and geography ceased to be boundary lines and became a study of conditions affecting man and his occupations. Yet little if any recognition was given to the most pressing educational problems—those due to a change in the type of child in attendance in the higher schools. Before there can be constructive consideration given to curriculum development, there must be an agreement as to what conditions actually exist in the public schools, and to what degree these conditions are likely to be permanent.

These are the varieties. The predominant type of child in the higher schools of today is different from the type most common a decade ago; the higher schools are overcrowded and understaffed, pupil interest has shifted, and the reasons for school attendance are different, unemployment has furnished both the time and the reason for intense and general interest in the problems of government—local, state, national, and international. This interest is sustained by radio and by newspapers and fostered in the home and in the street, few of the youth feel hopeful of uninterrupted employment, and not infrequently they sense that conditions of employment, materials, and machines change so rapidly, that that which is a skilled job today may tomorrow be replaced by a new machine, young and old alike have much unemployed time with few profitable or pleasurable ways of occupying it, many teachers of today are still imbued with the ideas in regard to public education acquired when they were pupils under formerly existing social and economic conditions.

Can there be *a* curriculum, or must there be many curricula? Can any or all of these curricula be keyed around central units—the so called integrated program—and if so, can the central unit with profit be the same one for all curricula? Can we fail to give recognition to the fact that with different interests, abilities, and objectives, and at different ages, pupils must be grouped and regrouped until that which will most profit them at specific times has been discovered.

I am here primarily to interpret Household Arts to you and to

consider with you the place it should fill in the curriculum. We do not come to claim "the earth and the fullness thereof" for our own specialties, but to evaluate these in the relation to other subjects in the preparation of useful, happy, intelligent citizens in our democracy.

I should like to have you agree with me on the interpretation we place upon the term *Household Arts*.

"Home Economics has always been the Cinderella among the family of school subjects. The fact that it was looked at askance by academically minded persons in school and out, particularly by college professors who deal in units for college entrance, is not to its discredit."

Commonly a speaker begins by saying what it is *not*. I shall try to make positive statements. Whatever the name—Home Economics, Household Arts, Homemaking, Household Science—there are certain educational materials which are essential materials and must be included in our field.

The science of nutrition is fundamental, but a wisely planned diet is valueless unless well cooked under sanitary conditions and properly served; hence the techniques of cooking and housekeeping practices are basic. The responsibility of the consumer must be emphasized, but unless the article wisely bought is correctly used and properly cared for, the purpose of wise buying is defeated, so the skills of care, use, and repair of articles of personal or household use are indispensable.

Child character development must be understood, and behavior problems considered, but many a temper tantrum is the result of the presentation of unpalatable and flavorless foods.

One-third of all family stresses and strains are directly traceable to financial misunderstandings, hence studies of the cost of the personal wardrobe, the division of the food dollar and questions of installment buying *are* studies in family relationships. The point made here is that Household Arts today continues all that was best in Homemaking. Education of the past, builds upon that foundation, and includes the richer subject-matter which is now available. The techniques of food preparation, garment making and housekeeping, the problems of the scientific and economical feeding of the family, consumer education resulting in intelligent purchasing of personal and household materials, intelligent use, care and repair of materials and machines, child care, child welfare, and child development, social customs and the basis of courtesy and good manners, the family and its relationships, those skills that result in a satisfaction of the creative instinct which is in all persons, and outlets for which must be sought—all these are essential parts of present day Household Arts courses.

In every school organization there are pupils of superior mental ability, pupils of average ability, and pupils who are below normal.

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These latter are either retarded and over-aged or have been passed along, even though their work is below an acceptable standard

For the pupil of superior mentality the social sciences, languages, mathematics may be the core subject or core group of subjects; and in such curricula, Home Economics should become an adjunct to the general education, helping the pupil to personal health, to economic efficiency, to satisfactory adjustments in family and social relationships, and to a fair estimate of the relative value of various occupations. The girl of superior ability may enter college and attain professional standing, but her physical well-being and her professional success will be imperiled if she be ignorant of the fundamental facts of nutrition and the essential standards of personal grooming. After high-school years there is little chance for her to acquire the fundamental skills and basic knowledge so essential to her in her professional, business, or home life. In later years she will probably administer a household. The lack of skill in and knowledge of household management too often handicaps the highly intellectual woman in her family life.

No matter what the core subject of the integrated program of boys' education may be, Household Arts can be so taught that it becomes a subject of vital importance. The spending of the individual or family dollar, the relation of health to professional and business success, the human relationships which make or mar family and neighborhood life, the courtesies which are the lubricants of social human contact—all these are contributions to the education of boys and young men whose major or key subjects may be Art, Industrial Arts, or the humanities.

Since many conflicts are directly traceable to misunderstandings concerning family finances, it is not enough to train girls and women in the problems of family money management, boys and men need and are interested in the same courses. For most employed men one meal each day is bought and is of their own choosing, how little the average man knows of the relation of food to business efficiency is evidenced by what is purchased at the various quick-lunch counters. Boys as well as girls should have definite instruction in nutrition. There are many men who delight in the preparation of special dishes—it is for them a pleasurable art practiced both at home and in camp. Skill in simple food preparation is a valuable as well as a pleasant asset.

Child welfare, child development, child behavior is affected by the male members of the household, as well as by the female, and it is a hopeful sign that this equality of responsibility is now recognized. The family and its relationships connotes the whole family, not just the female members of the family.

In every curriculum planned for boys there should be a special course or courses given by the Household Arts group—call those courses "orientation courses," "personal regimen" courses or what you will, but

foods, nutrition, money management, child welfare, and the family should be included as definite required units

Not the gifted nor yet the dull merit the most careful consideration of those reorganizing courses and curricula. The needs of the group of average ability are most often neglected. Retarded by the slow-moving group and unfavorably contrasted with the brilliant, the average pupil takes what comes to her and does the best she can under the circumstances. She presents no painful problems and receives no special consideration. This average girl often takes some additional training after leaving high school. She enters the business world and frequently surpasses her more brilliant sister, she becomes a capable and reliable secretary and often attains administrative positions, she is a trustworthy nurse or social service worker, ultimately she marries and makes an American home for an average American man. Her ultimate success may be determined by her ability to control her material environment and to secure the maximum well-being for herself and her dependents under existing circumstances. She will make most profitable use of Home Economics training. Since she will acquire necessary training for making a living, her school should prepare her for happy and satisfactory living—Art, music, literature, Household Arts, and the best of the social sciences should be important majors in her school curriculum.

What shall be the dominant subject for the "retained" girl in junior or senior high school who in other times would have found employment? She is uninterested. She is not "gifted." She is bored by the subjects in the formal curricula. For her, few fields of employment will open, and few of those will require lengthy vocational training—most will be jobs entailing a few repetitive motions, facility in which can be acquired on the job. The business field is overcrowded, and higher education is not within her reach. Statistics show she is of the group which marries early and has many children. Her place in the social structure is of importance.

What then can the school give to her which will command her attention, articulate with her daily life, awaken her interest in civic problems, provide for useful activities and for leisure time occupation, and motivate her academic courses? In numbers she exceeds the academic minded girl.

For these girls I bespeak a curriculum in which Household Arts is the center unit of work. Foods, clothing, the care of little children, good manners at home and in public places, entertainments at home, consideration of family finance, investigation of labor-saving devices, personal grooming, study of home furnishings—all will produce favorable reactions and sustain the interest of the pupils. Appreciation of the Arts should become a dominant theme and English be studied for the pleasure of reading. Such a curriculum is only incidentally pre-

vocational—it is frankly for efficient living, not for earning a living, though in some cases it leads to that

There are Household Arts teachers who resent this class of girls in their classes. On the other hand, I can not agree with the attitude of some school officials that this is the only type of pupil needing Household Arts, and that all Household Arts is at their level, but we are faced by a condition, not a theory. These “retained” pupils are with us—what shall we do for them?

Household Arts teachers have a closer contact with their pupils than do most other teachers. The instruction is both personal and individual. For these reasons they are able to establish standards and influence attitudes to a degree not possible in more formal teaching, and may go farther in real education for good citizenship.

There are many skills in the home which have today doubtful economic value. One cannot argue that in cities home-made bread is a money saver, or that canning food pays, or that ready-made sheets and pillow cases or men’s shirts and underwear or women’s house-dresses are more cheaply made at home, but if the home-made rolls delight both maker and consumer, if jams and jellies have a flavor and texture not obtainable in commercial goods; if the creation of a dress from chosen goods has personality and affords the joy of creation—then these skills pay.

Not all women find an outlet in painting, in modeling objects of art, in producing beauty from musical instruments, or even in reading. For such women many homecrafts become leisure time activities. A woman most often calls these tasks *work*, but in fact she takes pleasure in the creation, hence household skills furnish a pleasurable and profitable use of a homemaker’s leisure time.

Never again will men and women in industry work from sunup to sunset. Within the experience of men living the laborer has worked from 6 a. m. to 6 p. m. or even from 5 a. m. to 7 p. m. (twelve or fourteen hours per day). Such a worker ate and slept to be able to work another long day. In what little free time he had, he was too weary to seek other than the most sordid pleasures. That time is past. The worker has leisure, what can he do with it?

Always in America there has been a small, intellectual, leisured class.

Leisure has now come to the masses, and social and educational leaders must be cognizant of the necessity of preparing these leisured masses for happy and profitable use of free time and for active and intelligent participation in civic affairs. Art in all its fields, music, Household Arts, Industrial Arts, applied science, social sciences; each and all must assume responsibility in the education for leisure. There must be curricula the aims of which are frankly *avocational* rather

than vocational and *general* rather than specific What shall be the core subjects of these when an integrated program is outlined?

If personal and departmental jealousies could be erased, and only the good of the child made dominant, would not cooperation bring the same results anticipated in plans for integrated programs? What we need is an honest acceptance of the value of every subject in the curriculum, and such predominant interest in the child that no other motive actuates us in our curriculum revisions.

Art is fundamental, the social sciences are essential, the biological and physical sciences touch every detail of life The activities such as Industrial and Household Arts serve many purposes. I should like to think of an integrated program as one built around the child's needs, not around a subject or group of subjects Let us be educators and specialists in dealing with curricular problems

INDUSTRIAL ARTS EDUCATION

FRANK C. MOORE

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One does not go far in an attempt to classify some of the problems and procedures involved in curriculum study in Industrial Arts Education before he discovers at least four unusually significant headings These include philosophy, content organization, method, and evaluation Permit me to emphasize their nature and significance when it comes to the question of curriculum study.

First of all when determining a philosophy for developing and evaluating the Industrial Arts curriculum it is essential that we understand and properly interpret a philosophy of education and life itself. Permit me to quote extracts in this connection from some of our more prominent contemporary philosophers

Jacks, of England, sums up his conception of education as fundamentally a preparation "which fits the whole man for his great vocation as a member of society and a citizen of the world . . . Plans must be laid for generous co-education of mind and body as in inseparable unit in every stage of their development "

Kilpatrick, of Columbia, tells us, "All education is an affair of action. Call before your mental eye any schoolroom and you see in imagination something going on, something being done . . . Question and discipline our modes of action Upon action of one sort or another depend all consequences in the way of realization of value and of their prevention and depreciation."

Bode, of Ohio State, writes, "Aim springs from the soil of experience and new aims constantly arise as experience develops Growth in knowledge and experience offers new possibility in geometric ratio as shadows lengthen with the approach of sunset . . . Education is a

process of growth. It means a liberation of capacity. Our horizon retreats as we proceed . . . ”

Even statements from these excellent authorities, however, are difficult of immediate application in curriculum construction in the Arts unless we carry them further.

In developing a curriculum for Industrial Arts we find four major points as regards a philosophy composed of basic antecedents of our work, involving the individual pupil and his needs, the current social-economic forces which affect the status of our civilization and should affect education; the material or enduring cultures of all time which are represented by the substantial contributions of all people, and finally an altogether too brief gist of the 400-year professional heritage back of Industrial Arts Education.

Industrial Arts Education, in order to keep pace, has the responsibility of being aware of social-economic changes no matter what they are and of introducing corresponding changes in its program in keeping with the times. The curriculum for Industrial Arts must be built around changing industrial processes, new modes of transportation, new products of industry, the best way to make leisure time profitable, new codes and their ramifications, increased enrollment in secondary schools and its resulting problems, the lack of industrial exploration through the impossibility of entering on any job until much later in life than before these and many other problems affect the curriculum in its interpretation of our philosophy.

A second set of problems concerns content both as regards its derivation and organization for teaching. A greater premium has been placed on the latter in depression years than on the former despite the equal significance of these two large phases of the problem. “Economy” has been the watchword during the past five years for all-too-obvious reasons. The only difficulty, however, has been with its emphasis which has been mostly concerned with saving money, handling larger classes and the like. Economy is more fundamentally a matter of improvement in all phases of teaching. The more we are able to understand about our profession and the better we are able to achieve results in the school laboratory, the more economical we become—at least in the intrinsic sense.

When we actually realize the possibilities offered through the researches in connection with the many materials used in Industrial Arts work, we are amazed at the fine studies yet to be developed along this line. Working with materials becomes a joy and pleasure when we know something about the history and development of this material as an industrial material. Romance may come through understanding the history of materials which today are in common usage. The content organization is a real problem in the new Industrial Arts curriculum.

A third set of problems concerns method. These are closely allied

to problems of organization and become complex along with them. Many people include devices under the head of method. Our distinction between them is that devices are usually conceived of as material things such as show cases, charts, models, tools, machines, films, books, instruction sheets, materials and the like, whereas methods are more nearly ways, procedures, or processes which one employs in accomplishing an end. Perhaps the best publicized and most successful method used in secondary-school Industrial Arts classes today involves the use of pupil personnel in the management of classes and laboratories. The increased size of classes and the multiplicity of activities taught in the same room or laboratory has made imperative the organization and development of pupil personnel.

This problem in my city has been met by establishing pupil personnel courses. Pupils are educated in the problems of leadership. Such courses receive the same credit as any other subject and are found to be highly valuable for pupils as well as teachers of Industrial Arts.

We have done much with the development of visual aids and consider them to constitute a field of ever-increasing importance for study and use in Industrial Arts classes. We have done even more with the development of all kinds of written instructional material to supplement and in some cases to take the place of demonstrations. These have included information and operations sheets, along with some study guides and various forms of job sheets. All these things made it possible for teachers to take care of individual differences, to handle many areas of interest in the same room at the same time and to maintain multi-activity laboratories.

On the administrative side it may be of interest to mention a city-wide collection of instructional materials and devices used by the Industrial Arts teachers of Cleveland which were displayed in the Board of Education auditorium on March 8 this spring. Over 4,000 examples were shown. The work of hundreds of teachers was brought together. This made it possible for every teacher in the city to study these materials in one place. The time has come when very much visitation on the part of teachers in other schools is practically impossible and it behooves larger centers, at least, to develop new methods for bringing together available material for study and *evaluation*.

On that last point permit me to comment that no one cares to be evaluated unless it can be done by someone who is not only well qualified to do the job, but who will employ scientific procedures in the process. We are all aware of the importance and of the challenging character of the problem of evaluation and are constantly trying to establish more objective measures which the teachers themselves can use in the evaluation of their own work. The reason these new procedures have been adopted so slowly is that so many people are afraid of comparison. It may be that comparisons should be subordinated to

if not omitted from evaluation techniques until adequate criteria have been established. After all the major reason for evaluation should be the improvement of the teacher's work.

In closing permit me to conclude that these four problems in Industrial Arts Education are the same four problems which confront everyone, whether he is a teacher, supervisor, college professor, director, principal, superintendent, or business man. Everyone of us must in 1935 establish a philosophy for himself and set it to work. We must organize our lives and our work to obtain the best results and then adopt the methods of procedure which will best achieve the program desired and finally every available device which will evaluate the results obtained should be used in order to improve them. These four points include the problems which not only confront people in Industrial Arts Education as regards their study of the curriculum but individuals, institutions, and even governments today, and in their solution lies our salvation.

VI. DRAWING FOR INDUSTRIAL ART CLASSES

INDUSTRIAL ARTS DRAWING FOR BEGINNERS

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The University of Chicago

Authors of several books on drawing have been asked to appear before you. I take it that they are to explain why they have added to the already long list of books in the field of "mechanical" or Industrial Arts drawing. A call for such explanation is justified. No one should be permitted to add to our volume of literature unless there is a specific need for the particular contribution which he has made. Such a need should be clearly explained in terms of a unique teaching-learning situation which the publication endeavors to meet.

The writers were on the staff of the University of Chicago High School. This is a tuition school which has always sent a large percentage of its graduates to college. Most of these students entered the liberal arts courses in college. Our program of Industrial Arts, therefore, was different than that in a typical high school, although there are in every high school students with the same educational objectives as in this particular school. There are in every school boys who are going on in the liberal arts colleges and eventually entering vocations having no direct connection with the Practical Arts. The question which we tried to answer for these boys was what could be taught them from the field of Practical Arts as part of their general education.

The half-year course in drawing which was printed as *General Mechanical Drawing for Beginners*, along with the half-year course in

general shop, was how we solved this problem. Every boy was required to earn one full credit in Industrial Arts (half credit in drawing, half credit in shop) for graduation from the school. Material offered these boys in drawing and shop was so thoroughly worthwhile from the standpoint of general education that the administration of the school was willing to require it for graduation. To be sure, there were more advanced courses in Industrial Arts offered as electives.

There are two elements to consider when planning any course of instruction. The one is what to teach, and the other is how to teach it. We assumed that what to teach in drawing, or graphic arts, as we called it, had everything to do with general education and very little to do with technical training as such. What every boy should know about drawing, quite aside from his later specialization, was our objective. How this material should be taught is best explained by saying that we organized our course into "units." This is simply a means of taking what every boy should know about drawing and organizing it so it could be effectively taught to him. Morrison states of a unit: "It is both the objective principle or art or value and the corresponding subjective transformation in the pupil which results in a new attitude or special ability or skill." Knowledge which we thought our boys should possess pertaining to the graphic arts we grouped into fourteen units. The order in which these units was placed in the book made the sequence of the course. The units are as follows: Lettering, Sketching, Working Drawings, Inking, Pictorial Drawing, Applied Geometry, Graphs and Charts, Developments, Machine Drawing, Duplicating, Map Drawing, Furniture Drawing, Architectural Drawing, Symbols. In each unit we went no further than to give them the knowledge which every man should possess concerning the graphic arts. We assumed that the boys who were especially interested would take advanced courses which would give them more complete knowledge. As far as the information went, however, we tried to make it as sound technically as we could so that it would serve as introductory material for advanced work for those who had special interests as well as that type of material that could contribute to the general education of all boys at the secondary-school level. Other drawing courses seemed to have the training of pre-engineering students as objectives, or if intended for the general student, introduced the student to only one aspect of graphic arts.

The general course in drawing as we endeavored to conceive it is much the same as the general-science course, the general-shop course, the general civics course, or any general introductory course offered for the purpose of helping youngsters to orient themselves in a complex industrial society. Such courses are not intended for the purpose of giving specific training in botany, cabinet work, orthographic projection, etc. Specific courses of this kind should be reserved for those

with special interests. The introduction of the "general course" or "orientation course" is in keeping with the more recently validated objectives of the secondary school.

ENRICHMENT OF THE DRAWING COURSE

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Drawing is potentially one of the most valuable courses in the curriculum. Even when poorly taught, its inherent values insure the acquisition of useful knowledge and produce desirable growth on the part of the pupil. But the greatest values can be secured only through intelligent, skillful teaching because drawing, properly taught, calls for the exercise of the best effort of the student and it cannot be well learned nor well done without concentration and clear understanding. When so taught, it produces results which are both cultural in the best sense of the word and practically useful in several important phases of one's life. Cultural because of the expansion of the range of one's understanding of important aspects of the physical environment of modern life, and practically useful because of the abilities acquired to express oneself clearly and accurately with regard to technical work he wishes to do or to have done by others. Furthermore, a proper study of mechanical drawing will result in the growth of habits of thinking about and attacking practical problems which are necessary for success in most of the vocations which require intelligence and skill.

Much of the drawing found in the schools, however, falls far short of the potential possibilities suggested above and it greatly needs to be enriched. The needed enrichment usually is that pertaining to the quality of the activity involved rather than to the quantity of material covered. The manner of teaching and the method of work are the two weakest phases of most drawing courses. Drawing needs to be taught more effectively and executed more skillfully and with greater understanding. What, then, are the most needed factors of enrichment? They seem to be (1) an increased demand upon the learner to do purposive, clear, and analytical thinking about the work in hand. Drawing cannot be greatly valuable which is a mere copying of the work of others or a mere learning by rote of conventional procedures without analysis, planning, and the careful, thoughtful solving of clearly seen problems. No course is a rich course which is no more than a series of plates to be made. It must be rather a series of problems to be solved, and the laws governing their solution must be thoroughly understood. The pupil must be the active agent in identifying the factors involved in the problem and in planning the steps he must take to reach the desired end which he clearly sees. Drawing can be so

taught, and when it is, genuinely educative results will come (2) Students must be made to feel the responsibility for planning their attacks on problems and for inventing methods of attack where the methods are not already standardized by professional practice Creative thinking of a high order can be exercised in the solution of drawing problems where they are presented by teachers who expect such thinking as part of their teaching plan (3) Only that grade of work should be attempted which is within the powers of the pupils to do well, and the finest quality of work possible must then be demanded of them And (4) the work done must be thoroughly understood by the pupil Not only should he know exactly what he is doing and why he does it in a certain way, but its relationship to all the other school experiences involved should be clearly seen by him

So to teach drawing is to make it rich in educative values Of course, the range of material covered should be extensive and intelligently defined but the major factor in enrichment is the method of doing, the quality of thinking required and the standard of execution demanded Not a beautiful plate but a high order of performance in the making of the plate is the desideratum The easiest way to teach drawing is to have well-made plates carefully copied. But good teaching is never easy and no richly educative course can be taught by copying To make drawing interesting and rich, it must be made challenging to a pupil's best powers of thought and technical skill Only teachers who are at once excellent draftsmen who take delight in fine work, and who are skillful teachers who find their highest pleasure in fine teaching will be able to get the maximum values from the teaching of mechanical drawing

ARCHITECTURAL DRAWING AS A HIGH SCHOOL SUBJECT

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We are justified in encouraging all students to take architectural drawing, because the knowledge gained not only fits them to be apprentice architectural draftsmen or for college, but future home builders, giving them a knowledge of good practice in specifications and in accepted modern construction methods.

In the study of architectural drawing there is a keen satisfaction conducted at Beaumont High School in St. Louis. Before students take architectural drawing, they have two years of general drawing work to their credit. The architectural drawing which follows is taken one and one-half hours per day for two years.

When the student enters the third year, he has a choice between architectural and machine drawing. The advantages of each are presented to him. The following statement regarding the architect is presented to him, which may or may not justify him in electing architectural drawing.

In the study of architectural drawing there is a keen satisfaction in creating something useful and beautiful. There is a certain satisfaction in seeing the thing you have created in your imagination grow day by day, part fitting part, story rising upon story until your dream becomes a reality. An architect must be an adviser and a counsellor, taking his client from place to place and letting him into the house of friendship, for when you become an architect you have nothing to sell but good services and you have nothing to buy but good will. The architect becomes a leader, and leadership brings both privilege and obligation, power and responsibility, as well as the opportunity for good service.

By entering the profession of architecture you acknowledge that the accumulation of money is not the most desirable or most worthy aim in life; rather through usefulness and through joy in beauty you are looking for the worthwhile things.

It should be made clear to the student that the architect spends years in preparation and study before he can even begin practical application of his education. He finally becomes an apprentice and then an architectural draftsman who expresses the architect's ideas graphically in such a way as to make them clear to the builder. The architectural draftsman, with added experience, research, and education, may finally become an architect.

A course in architectural drawing today should be abreast of present-day conditions and trends and prepare students to meet them, to be active in them as a genuine force. The student should be taught to anticipate the future trend of a culture now undergoing many vital changes and should be well equipped with *general* knowledge. It is this which fits him best for his life work, whether it be architecture or some other line of endeavor.

In the study of architecture we can deal with actualities and with fundamental principles in a concrete form. The student is strongly motivated as a result. He has the desire to learn and learns more quickly when he finds himself dealing with reality. His understanding and reasoning ability are developed and the desire for more knowledge is stimulated and encouraged.

Imagination and the creative impulse, which are characteristic of all of us, should be developed, not as a class group, but individually. The creative impulse finds little expression in academic branches of education but is continually exercised here. The student should learn that architecture is a creative and an imaginative art, a product not

only of the hand but also of the mind. He should be taught the architecture and architectural methods of today and, as far as possible, those of the future. As one of our foremost architects says, "We should nurture and develop the students' creative faculties, open their minds and make them free, develop their courage and faith in their own ability, familiarize them not only with what has been done, but how what has been done conformed to eternal principles—principles not man-made but man-discovered." A student must be educated mainly through his own efforts. As often as not he needs only guidance, not the solution of the problem. The first problem should be such that the student is successful in his own solution, for interest grows rapidly with success. Therefore the elementary work should be adjusted to his capabilities. The student should be made to realize that architecture is building with intelligence and beauty, and that the finished house, and not the rendered drawing, is really the problem in the final reckoning. Good draftsmanship must be stressed, but it should not take the place of creative or expressive thought. The student should receive guidance and encouragement from the teacher along the lines he must soon travel by himself.

The influence which civilization has had upon our present-day architectural forms and practices should be illustrated by short talks on the history of architecture. The fact should be made very plain to the student that the study of architecture leads to a liberal education in a wide variety of subjects.

The study of construction should be introduced not as an independent subject but in its direct relation to the architectural problems at hand. New materials and samples should be on file and available for student inspection.

A classroom for teaching architectural drawing should be conveniently and efficiently arranged and businesslike in atmosphere. No time should be lost in giving out of supplies or equipment and all material should be available as the student enters the classroom. The advanced students should be placed around the room and given beginning students as helpers or apprentices. In doing this both are benefited. The beginner receives experience and knowledge from his older classmate and the advanced student acquires the ability of explaining and telling "how," which is as important as expressing himself with drawing.

The indication of architectural plan elements such as windows, doors, etc., should be thoroughly explained and then drawn not by copying a stock sheet but by drawing a small set of house plans, the outline of which should be given to the student. It is also advisable that there be available for the inspection of the student, plans of houses drawn by local architects and the indications used by each office explained. Different forms of dimensioning, indication of materials, roof

sections, details of trim, base, fireplace, etc., should be outlined, explained, and demonstrated by means of examples.

The orders of architecture may be taught first by drawing the orders of architecture and then simple problems should be given, such as a colonnade or an entrance. A brief history of architecture should be given with the study of the orders.

Construction as applied to houses should be taught by lectures taking about fifteen minutes of each class period. It is advantageous to require each student to keep a comprehensive and neat notebook to be taken up, inspected, graded, and returned. In this way he develops ability to make freehand sketches, reproducing the instructor's freehand sketch from the blackboard. The construction lectures should be closely related to the architectural problem at hand. These problems may be demonstrated by means of models, which in simple cases may be made by the students themselves. It is very desirable to visit buildings in the process of erection, brick plants, and steel plants, planing mills, and shops which make building materials for them. The student should be made acquainted with all new materials.

In order to offer a well rounded course in architectural drawing, new material catalogs, trade catalogs, and material samples should be brought to school by the teacher as they are received, for the students' inspection and consideration. A copy of *Sweet's Architectural Catalog* and copies of current architectural magazines may also be kept convenient for reference. When any new material is introduced, the material that it replaces should be shown and due comparison made.

The finished house plans should be presented in a manner representing the accepted practice of progressive architects. If the making of pencil drawings on tracing paper is to be the accepted method, the student should also be required to ink in on tracing cloth at least one complete set of plans. In addition, complete house specifications should be explained and analyzed, from the general conditions through each subcontractor's work explaining each one as a unit and showing its relation to the others in the building. It may be necessary to explain stock phrases and, with special reference to the city building ordinances, to make clear all requirements and accepted local building practices.

A clear and concise knowledge should be given each student in the reproduction of drawings from the originals. A trip to a blueprinting establishment is very helpful. The B-W print, the direct black line print on white paper, which is used more today, should be explained and prints from ink tracings and pencil tracings should be compared. The coloring of a B-W print with colored pencils by each student ought to be required and the economy of colored reproduction by this method emphasized. The photostat process of reproduction should be explained with examples of original, negative, and positive displayed. The photostat process of reducing the negative and enlarging the

positive again should be given consideration with an example of coloring the positive photostat with colored pencils or crayons. The presentation of finished drawings with reference to title lettering and borders may also be included.

The simple rendering of architectural trees, bushes, clouds, sky, and shadows on elevations should undoubtedly be given some time with exercises in tree profiles and architectural masses.

At the end of his two-year term in architectural drawing, the embryo architect should be given a plan problem, such as a filling station, a public playground in a park, a park shelter, or any other problem in which the plan is the most important element. A program may be prepared by the instructor, and after the student has studied the problem, he may be required to make a sketch portraying his solution. He may then be given a few weeks to draw up the finished solution. Exhibitions and contests judged by practicing architects offer excellent opportunities to foster the spirit of competition which is an excellent stimulus for creation. This also gives classroom work a direct contact with practical work and acquaints architects with what we are doing to educate youth regarding the architectural profession.

A good contact is made in St. Louis now between school work and practicing architects by a series of lectures sponsored by the AMERICAN INSTITUTE OF ARCHITECTS, and given monthly at the high schools. Practicing architects, members of the A. I. A., come to the high schools and give practical talks, the subjects having been arranged by the Educational Committee of the Institute.

THE INTERNATIONAL DRAWING EXCHANGE*

WALTER G. HJERTSTEDT

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"While we are among men let us cultivate kindness, let us not be to any man a cause either for peril or of fear."—SENECA

Perhaps no activity has had a more diversified or wide-spread influence upon the progress of the human race than the mutual interchange of ideas. In its earlier stages, interchange found a limited expression in barter among primitive peoples. This developed into trade and the opening of trade routes, widening its scope into the commerce of nations and the diplomacy of government. From the branching out of these activities grew the guilds of master craftsmen whose industry and skill covered the Medieval world with architectural beauty and filled its galleries with priceless works of art.

All the inventions of the modern world, its comforts and luxuries, its educational progress, its international relations, and its mutual

* Organized by the Roosevelt Senior High School, Chicago, Illinois, by Walter G. Hjertstedt

understandings, are the outgrowth of an ever increasing exchange, binding together individuals and nations in a fellowship of general helpfulness, appreciation, and good will

Inventions which have brought one continent nearer another have faced mankind with another new situation. People everywhere are thinking internationally, but there still exists a strong feeling of nationalism which makes one people suspicious of another. We are prone to judge whole nations by some individual, or small group of individuals, whom we did not find congenial. We emphasize certain characteristics which displease us and the seeds of our dislike, so carelessly scattered in our talk, fall into the fertile minds which surround us.

As we are brought more and more in touch with each other, with a common ground of interest, there is less occasion for misunderstandings, and a stronger disposition, when we have differences, to adjust them peacefully. Boys do not make war. Men make war. I believe that when a boy in one nation has a warm friend in another nation, his tendency will be to judge all of that nation by the high standard set by his friend. It is hoped that through the International Drawing Exchange many boys in various nations will have friendships in other nations which will endure into manhood and exert their benevolent influence.

The Roosevelt Senior High School, Chicago, in March, 1928, conceived the idea of exchanging freehand, mechanical, and architectural drawings with the students of secondary schools or their equivalent in other nations of the world. The first task was to establish the following objectives:

1. To exchange drawings and other educational material and obtain new ideas in Art, architecture and engineering from foreign countries
2. To establish a permanent exhibit of the work of student artists, architects and engineers in foreign countries.
3. To bring about international understanding and good will through education and the school, and to develop toward the people of other countries a spirit of tolerance and friendly cooperation.
4. To create friendly international rivalry, which is the spur to industrial improvement, the aspiration to useful invention, and to high endeavor in human activity.
5. To give for the sake of giving, and to accept and assimilate ideas from all over the world
6. To learn of the accomplishments and difficulties of students in other countries.
7. To achieve unity between the nations of the world which may lay the foundations for a universal era of peace and good will between the nations of the earth

8 Ethnologically, to study the racial differences with reference to Art

9 To inject a spirit of romanticism into the everyday routine of the school work and provide an educational diversion for the students

From the State Department at Washington we obtained an official list of American consuls and ambassadors in foreign countries. Then to the four corners of the earth went forth letters to American consuls asking for their cooperation in an international exchange of drawings and ideas. Some of the first replies directed further correspondence to some educational official or instructor, but many replies came directly from the foreign educators themselves. We are greatly indebted to the courtesy of the American and foreign consuls who have cooperated so cordially.

THE INTERNATIONAL DRAWING EXCHANGE has been in direct communication with government officials and others in practically all the countries of the world. Letters showing the growth of our plan of educational cooperation between the nations of the world have been received from France, Germany, Mexico, Irak, Siam, Poland, Greece, Ethiopia, Norway, Sweden, Denmark, Estonia, Lithuania, Danzig, Hungary, Belgium, Liberia, and other nations,—all expressing a willingness to cooperate.

A letter from the consul general of China states that he heartily approves of our efforts in contributing to a better international understanding. From the State Civil College in Monterey, Mexico, came a promise to send plans and details of architecture typical of that region. Rosario, Argentina, sent a reply to the effect that in the near future direct communications from the students of the Rosario Consular District would be received.

THE INTERNATIONAL DRAWING EXCHANGE has now been expanded to include schools in various states. In order to carry out the work of this educational project the drawing departments at the various schools have been organized with a staff which includes an international chairman for each country in the world, stenographers and interpreters of foreign languages.

A few of the countries to which mechanical, architectural, free-hand and machine drawings have been sent are the following, Australia, Norway, Panama, Scotland, Switzerland, Germany, India, Luxemburg, Poland, and Hungary.

Among the drawings received so far from twenty-three countries are interesting specimens of an ornamental character from students in Athens, Greece; mechanical and freehand drawings from the students of Panama, Scotland, Luxemburg, the Netherlands, Czecho-Slovakia, and Norway. Drawings of an architectural nature have been received from Bombay, India. Recently a large exhibit of drawings was

received from the minister of education in Poland, which will be on display in the near future. Through the efforts and cooperation of the Hungarian Consul, Mr Laszlo L. Medgyesy, a wonderful exhibit has been brought to Chicago. It represents the best work of the boys and girls of Budapest between the ages of twelve and eighteen and testifies to surprisingly mature intelligence and technique. There is plaster of Paris sculpture, the usual water colors, pencil and charcoal sketches, designs for linen, book plates, posters, and the more unusual examples of cartoons.

The drawings received have been the object of eager inspection while on exhibition, and as one student was heard to remark, "We take an interest in the work done by foreign students and entertain a measure of admiration, respect, and friendliness for the young craftsmen."

The INTERNATIONAL DRAWING EXCHANGE exhibit has been on display at the CHICAGO LIGHTING INSTITUTE, the ILLINOIS HOST HOUSE, CENTURY OF PROGRESS EXPOSITION, Marshall Field & Company; the International House; University of Chicago; Northwestern University; University of Illinois; The ART INSTITUTE; Lafayette, Indiana; Dayton, Ohio, St. Louis, Missouri; Sycamore and Rockford, Illinois; and at numerous conventions.

It is hoped eventually to establish permanent exhibits of the work of student artists, architects and engineers not only here in Chicago but in all the principal cities of the world. At present we have a traveling exhibit which we will be glad to loan for display purposes to any school or organization who may be interested in bringing about international understanding and good will through the medium of education and the school.

In closing I would like to leave with you the following lines from the immortal Goethe: "Science and Art belong to the whole world, and before them vanish the barriers of nationality."

VII. THE EXTENT OF INDUSTRIAL ARTS

INDUSTRIAL ARTS IN MODERN EDUCATION

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Industrial Arts below the ninth grade can no longer justify itself as an isolated, departmentalized subject, but can find its greatest usefulness as an integrated part of the curriculum. In a recent bulletin issued by the Elementary Principals' Association of the state of New York appears this statement. "For the large majority of elementary school children [the Practical and Fine Arts] provide skills to be used for the graphic representation of ideas. They are as truly a means of

expression as is oral or written language and are often used by children for showing an idea from another angle or in another light from what has been possible with words." *

The need for other forms of expression in our schools is emphasized by the fact that from ten to thirteen per cent of the pupils in grades one to eight annually fail to be promoted and that twenty to twenty-seven per cent of all pupils in the first eight grades are one or more years over age for their grade. This does not take into consideration those pupils who pass with a very low mark and have not really profited to the full extent of their ability. More attention must be given to supplementing symbol learning, and taking into account the individual differences of the pupils. All pupils must be given the opportunity to construct, to manipulate, to investigate, to explore, to experiment, to appreciate, and to learn through activities which they enjoy and can pursue with success and satisfaction.

Children have native impulses to activity which should be used to the fullest extent in the school. The most outstanding of these in Industrial Arts are the manipulative, the investigative, the artistic, and the social impulses. Children like to manipulate tools and materials; they are curious to learn the *how* and the *why* of their environment; they have an impulse to express ideas and feelings in drawing, painting, modeling, constructing, and decorating, and they find satisfaction in sharing interests and activities with others. All of these native impulses offer the teacher unlimited opportunity for pupil development when a school environment with opportunities for complete child expression is provided.

OBJECTIFY AND MOTIVATE LEARNING There are many possibilities for motivating learning in the common subjects of the elementary school and for making valuable contributions to their educative content.

In the first grade the children may make a house which is large enough for them to enter and use. They may weave a rug, make curtains, make utensils from clay, construct furniture from boxes, and make window boxes for planting seeds or bulbs. During the development of this correlated project, many opportunities are offered for developing desirable habits of conduct, reading stories, doing simple number work, and getting some first-hand experience with materials. When the house is completed, the children can use it and its equipment for the study of home living, health, and sanitation. They can write stories about the family and the different members of the family. The grocery store is another excellent problem for the first grade. It affords the pupils many opportunities for learning about healthful

* New York State Association of Elementary Principals, *Trends in Unit Teaching*, Bulletin II, September, 1934, p. 93

foods, gives an opportunity for increasing the vocabulary, and has socializing influences similar to those of the house project

In the second grade the farm project is a good one. It leads to experience outside the home and the child's immediate environment. The farm is usually constructed on the work table. The children can make the barn, house, windmill, silo, and fences. They can lay out the fields, plant seeds, and model the animals, and human figures. All of these correlated handwork activities stimulate reading, develop powers of observation, give valuable social experience, and give a natural and effective approach to the study of the farm, its products, and our dependence on it.

The middle grades are especially rich in opportunities for correlated activities, but the emphasis shifts from the large child-size projects found in grades one to four to individual and group work. The problems often take the form of dioramas, table problems, books, slides, and weaving.

In the upper grades the correlated activities often take the form of scientific apparatus, models, such as Fulton's steamboat, or model aircraft; and marionettes, dioramas, books, and pottery. These related projects stimulate interest and investigation in physical science, social science, reading, oral expression, and the Arts.

EXPERIENCE WITH TOOLS AND MATERIALS. During the development of the related projects, the pupils come in contact with the common types of construction materials and a number of the common hand tools. In connection with their studies they have an opportunity to learn about the processes of industry which are used to modify raw materials to make them more valuable for human use. For example, they learn how wheat is made into flour, how coal is mined, how iron ore is mined and smelted, and how cloth is woven and made into clothing. Such experiences are of value to them as future citizens. This is not trade skill, but information that will broaden their interests and give them the sort of insight which makes more intelligent consumers of the products of industry.

PROMOTES LEISURE-TIME ACTIVITIES. These are interesting and often profitable leisure-time activities which may be continued and developed as hobbies in the basement or attic work shop in the home. For example, during their elementary-school experience the pupils have an opportunity to carve soap, model clay, make kites, weave rugs and baskets, make model aircraft, and bind books.

OPPORTUNITY FOR INDIVIDUAL AND SMALL-GROUP ACTIVITY. Pupils need the opportunity to work as individuals and as members of the small group because these are typical life experiences. When classes are large the traditional school does not offer much opportunity for individual or group work. Integration of the Practical and Fine Arts offers this opportunity. A child may make an airplane, a boat, or a

marionette and get the experience of working on his own responsibility. A small group may make a diorama, a table problem, or a scrap book and get the social experience of serving as one member making its contribution to the completed project.

COMPLETE EXPRESSION TO NATIVE IMPULSES. Integrated Industrial Arts work increases the possibilities of providing an adequate and worthwhile outlet to native impulses. Symbol learning, unless enriched by manipulative experiences, falls far short of providing the child with a natural learning situation. The integration of intellectual and manipulative learning promotes the healthy growth of the whole child.

What are the well-established types of illustrative Industrial Arts techniques? Certain techniques stand out because of the satisfying teaching results that can be obtained by their proper use. The more common types are book-making, child-size projects, clay modeling, dioramas, maps, pottery, puppets and marionettes, roller movies, soap carving, sewing, slides, table problems, toy-making, and weaving.

The teacher is not limited to any one type of correlated activity. One or more types are often desirable in the development of an activity unit. For example, in the study of China it may be desirable to develop a diorama of a rice field, to make some Chinese lanterns, to make a booklet for mounting pictures of Chinese life, to make puppets and dress them in Chinese costumes, and to make slides depicting customs, industries, or products of China. It frequently happens that individual members or small groups within the class can apply several techniques to the development of an activity unit, and all of these can be grouped for discussion purposes, adding much to the interest and objectification of the learning activity.

The broad groupings of activities which have been enumerated will be discussed briefly with reference to their correlation in an activity program in grades one to ten.

Book-making is a valuable technique from the kindergarten through the elementary school. Books vary from the simple tied booklet of the first grade to the sewed and bound book of the upper grades. They are useful to the children for keeping collections of pictures, clippings, stories, words, compositions, samples of materials, and botany specimens. The making of books not only satisfies a need but provides consumer information about their care and use. Some types of books offer an interesting problem in applied design.

Child-size projects are widely used in the kindergarten and grades one to four. They provide the setting for a variety of activities designed to improve reading, numbers, oral expression, health, citizenship, and social habits. A few of the more common projects are the house, the grocery store, the post office, the cafeteria, and the library. The child-size project is often supplemented with weaving, posters, clay modeling, soap carving, and book-making.

Clay is a valuable plastic material which can be shaped into many useful and decorative articles. It can be used to advantage in making figures for dioramas or table problems, and for moulding faces for puppets and marionettes. Clay also provides a valuable medium for self-expression in the Fine Arts.

The diorama was widely and successfully used at the Century of Progress and has been used extensively in the Chicago public schools from the second grade upward. It is frequently built into a wood or pasteboard box. The possibilities are numerous in social science and English to portray vividly scenes of special interest. As used in the public schools, the diorama does not have the accuracy of perspective that is found in the commercial models.

Maps have been a valuable instructional device for many years. They prove to be of special value in the teaching of history and geography. Many maps are furnished at small cost commercially, but it is often desirable to have pupils construct a product, topographical or other map of a given section of country.

Pottery represents an ancient and modern industry rich in possibilities for tying up with the social studies. The making of pottery is particularly applicable to the study of Indian life, but is also valuable for making utensils for the playhouse of the primary grades and for supplying an interesting hobby for the upper grades.

Puppets can be used as low as the first grade, while string marionettes can be operated from the fourth grade up. Children are greatly interested in puppets and marionettes. They serve as an excellent means of stimulating an interest in reading, oral expression, and composition. Plays may be written for the marionette show, significant events in history or current events may be dramatized with the marionette or puppet.

The roller movie is often built in the form of a stage with a roller on each side. By means of a crank a series of pictures, usually made by the children, are drawn across the stage. The series of pictures may portray the customs of a country, the main scenes in a story, or the processes of an industry.

Soap carving has found favor as an integrated activity as well as a hobby. Children in the lower grades enjoy carving soap, but the best results are obtained in the upper grades. Carvings may be made to represent holiday scenes or characters, events in history or scenes from geography. Soap is also valuable for carving fixtures and furniture for the doll house, and figures for dioramas or table problems. It is a valuable expressive medium in Fine Arts.

Most schools are equipped with a projection lantern, many commercial slides being available. However, at times children prefer to make their own slides. These can be made to illustrate stories, to show desirable habits of conduct, and to show objects such as leaves, insects,

birds, or flowers. There are many types of slides, some so simple that they can be made by first-grade children. The more common types are those made on frosted glass, cellophane, and gelatin, and the silhouette cut-outs.

The table problem is one of the more familiar types of correlated activities. It is especially useful in the kindergarten and primary grades. In the early grades the table problem is usually built on the sand table, but in the middle and upper grades the scene may be built on any level surface, and may be built on a movable base. The table problem has varied uses, but is particularly well adapted for laying out a farm, a park, or a street intersection.

Around the holiday season toy-making appropriately fits into the program and can be used to advantage in stimulating worthwhile hobbies for children and their parents during leisure hours. Coping saw toys, dolls, kites, model aircraft, boats, and doll furniture are common types of toys that children enjoy.

Weaving is a type of Industrial Arts which has been adapted in varied forms to all grades of elementary school. The children in the first grade can weave rugs for their playhouse. Those in the middle grades can weave Indian baskets or perhaps small rugs on Navajo looms. Those in the upper grades can card some wool, spin yarn, and weave cloth. The upper-grade children can also weave rugs and baskets and gain a better appreciation of textiles and utensils.

The fourteen techniques which have been enumerated objectify learning and afford many fine opportunities for self-expression in the first eight grades.

Where can the correlated activities be conducted? They may be conducted in the classroom, in an activity room, or in the home work-shop. In the kindergarten and grades one to four, most of the work can be done in or near the classroom, but an activity room is useful for some types of work. In the middle and upper grades much of the correlated activity can be done in the regular classroom, but there is a distinct need for an activity room to supplement the classroom and the home work-shop. The activity room provides a place where a pupil, a small group, or a class may go to develop correlated problems or hobbies not conveniently conducted in the regular classroom with its limited cupboard, storage, and work space.

The equipment required for correlated activity is mostly of the simple hand type. Heavy machinery or power-operated equipment are not necessary or desirable. The children should have the opportunity for manipulative experience. The classroom should have a work-table with a vise, and the common hand tools for working wood, cloth, and paper.

The activity space should meet regular standards of light, heat and ventilation, and may be either one large room or several small ones,

depending on local school conditions. It provides a convenient place to assemble projects or hold meetings of the hobby club. Work tables and a variety of hand tools are desirable.

Granting that Industrial Arts below the ninth grade can and should be an integrated part of the curriculum, what about Industrial Arts in the ninth and tenth grade in a cosmopolitan high school? Is there any very good reason for stopping an integrated program at the sixth grade or the eighth grade, or should it continue on into the high school? Apparently there is no good educational reason for this sudden break. A continuation of the integrated activities on through the early grades of the high school could be of great educational benefit and provide a more vital and stimulating educational experience to pupils and teachers.

The Industrial Arts work of the ninth, and in many cases of the tenth grade, could well take the form of the general shop or activities laboratory with a large part of the projects basic to social science, science, English, mathematics, Fine Arts, hobbies, and the home environment. In this way the Industrial Arts in the ninth grade could continue its fundamental and correlative function to all learning and could give in addition much valuable information about industry, the home, and leisure activities. Mr. C. E. Vance, superintendent at Danville, Illinois, says: "I believe the general aim [of Industrial Arts] in the public schools should be avocational rather than vocational. This aim would provide for a greater variety of activities to suit the needs, interests and capacities of the individual. Accordingly, the general shop would seem best suited to meet the needs of such an objective."^{*}

CONCLUSION. It has not been my purpose in this paper to discuss all the different phases of Industrial Arts and Vocational Industrial Education as they apply to the various types of communities and schools, but rather to point out some of the possibilities of allowing Industrial Arts as an integrated subject to make its basic contribution to the foundation of all learning.

ELEMENTS OF THE ELEMENTARY AND SENIOR-HIGH INDUSTRIAL ARTS PROGRAMS IN A CITY SYSTEM

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Throughout the United States there has been a very loose usage of terms used to describe Industrial Arts work. We find it called by almost any name, and in most instances whatever name is used actually

^{*} C. E. Vance, "Industrial Arts from the Viewpoint of the Superintendent," *Industrial Education Magazine*, Vol. XXXVII, March, 1935, p. 59

describes the type of work being carried on. Before attempting to describe a program of Industrial Arts I think we should be sure that our terminologies are in agreement.

Quoting from the *Terminological Investigation* sponsored by this Association, we find these definitions.

"Industrial Arts is one of the Practical Arts, a form of general, or non-vocational education, which provides learners with experiences, understandings and appreciations of materials, tools, processes, products and of the vocational conditions and requirements incident generally to the manufacturing and mechanical industries.

"These results are achieved through design and construction of useful products in laboratories or shops, appropriately staffed and equipped, supplemented by readings, investigations, discussions, films, visits, reports and similar activities characteristic of youthful interests and aptitudes in things industrial.

"The subject of Industrial Arts, while encompassing all age and school levels, is justified in secondary-school areas for such purposes as exploration, guidance, the development of avocational and vocational interests and aptitudes, specific manual abilities, desirable personal-social traits growing out of industrial experiences, ability to choose and use industrial products wisely—all coupled with the aesthetic relationships involved. In general its purposes are *educationally social* rather than *vocationally economic*, although in the senior high school it may increasingly emphasize vocational objectives in a non-legal sense for certain students.

"Industrial Arts includes such industrial representations as drawing and design, metalwork, woodwork, textiles, printing, ceramics, automobiles, foods, electricity, and similar units, either as separate offerings or in various combinations common to the 'general shop' or LABORATORY OF INDUSTRIES.

"The term *Industrial Arts* is displacing the historical but narrower term *manual training*; and in common usage it has substantially the same significance as the term *Manual Arts*, although *Industrial Arts* emphasizes in addition the all-round arts of industry rather than just manipulative or 'manual' aspects of artistic construction implied in the term *Manual Arts*."

With this very complete description of the type of work which should be listed as Industrial Arts, we may launch into a description of what such a program might contain, the levels at which it should occur and some of the suggested changes at these various levels. One hesitates to outline any program under the heading of "A Changing Curriculum for Industrial Arts" when we know that practically everything that we can suggest has been attempted in some city or in some school system. What can be done is to list some of the possibilities, knowing that they may not be new, but they are important.

Much has been written about activity work in the public schools. It has been suggested for every grade level and using every type of material capable of being manipulated in an activity room. One often wonders whether the term "activity" has not been overworked. We are trying to make any program involving activity work a purposeful program with definite, specific results. Industrial Arts should be an integral part of every public school program, beginning at the kindergarten and going on through to high school graduation. The type of work carried on in the various grades must be carefully analyzed and carefully planned so that we do not have duplication in learning units. Too many times Industrial Arts work at successive grade levels has merely been more of the *same thing* without any idea of *educational possibilities* offered by the materials being used, the tools being used and the many values to be derived from manipulations sequentially arranged and actually taught.

Admitting that Industrial Arts is to become an integral part of every school system, why need one discuss any changes in the curriculum? What is it that has happened within the last few years? How does all this affect us? In the first place the economic structure of this country has been completely reorganized. Through this reorganization education has found itself undergoing a corresponding change. People are wondering what all these subjects are for. Why should we have Industrial Arts in the public schools? What does it do for the boy or the girl that no other subject can accomplish? Why is it called an expensive subject? Can we justify the amount of money and the amount of time devoted to such work? All these questions have been propounded to administrators and supervisors throughout the whole country. In answering such a set of questions one must be sound philosophically, psychologically, and pedagogically if he is to maintain for this activity an increased interest and a real educational function.

Economic change has probably been one of the most potent factors in making us do some real thinking. When things are going along nicely and no one seems to care what a thing costs, we do many things which are hard to justify when times are different. I believe that the economic upheaval has brought about changing organization of Industrial Arts which will make it live longer and be recognized more as a basic subject than it ever was before.

Closely connected with the economic change has come a change in the social life of people in our country. Things we used to do are no more within our province. All our time used to be consumed in working, whereas now we have enforced leisure. Boys and girls used to go to work at sixteen, and many thousands of them did at that age. It was possible to browse around in industry between the ages of sixteen to twenty, contacting various types of materials, trying out various

kinds of jobs and achieving real exploration on the job. Now what has happened? The code says no one may be employed in any hazardous industry under eighteen years of age. Industry says that with the number now unemployed it is not going to hire people who are under twenty years of age and who have had less than a high-school education. What does this problem mean to Industrial Arts? Boys who browsed around in industry before must do their browsing in the public schools. It becomes a social problem to see that the necessary contacts have been offered to all our boys so that when they are employed they have made a fair occupational choice for themselves.

One can readily see how this necessitates extreme changes in a curriculum. The problem of secondary education has become a vital problem and probably more vital when studied in relation to Industrial Arts than in any other phase of educational opportunity.

The philosophy underlying education and life in general has been changed materially during the last five years. We used to believe in equal opportunity for all and set up a course of study in secondary schools which had for its objective college preparatory training. With only thirteen per cent of the pupils graduating from high school having opportunity to attend college, it means that we must change our philosophy, that we must reorganize our curriculum and do something definite for the eighty-seven per cent who are going to work at the completion of their public-school education. Equal opportunity means just what it says. It means, give every boy and girl an equal chance to live his or her life to the fullest extent. I think you can readily see that this will come about through a reorganized and re-evaluated education curriculum.

Accepting the economic, social, and philosophic changes which have come about during the last five years, what must we in the field of Industrial Arts Education do to accept the challenge and promote a program which will attempt to solve efficiently these questions which naturally have arisen? Some of the things we must do are

1. Realize the problem. Accept the challenge and attempt to install a curriculum which will wisely use all the possibilities offered in the field of Industrial Arts Education.

2. Set up definite tangible objectives and organize our work so that the realization of these objectives becomes a possibility.

3. Teach our work from the standpoint of pupil interest, pupil desire, pupil needs, and pupil possibilities rather than from the standpoint of a standard course of study made out for teachers, by teachers, and with teachers.

4. Exchange ideas, develop methods, install testing programs. In fact do everything we can to make sure that we are actually doing the job set up for us to do.

5. Find out what new materials, what new processes, what new

tools we should be including in our Industrial Arts work in order to make it function in this new changing order

6. Use every device offered to us by industry, education, society, and life in general to make our work actually a vitalized subject.

7. Be willing to change but never to change unless we have found something more valuable

8. Choose our ideals thoughtfully and do all we can to make the realization of these ideals possible

There are two distinct phases of Industrial Arts work which are presenting a problem today which I believe needs immediate solution. These two phases are elementary work and secondary work at the senior high-school level. I believe that Industrial Arts people should make a definite attempt to try and solve the work at these two levels, leaving out the junior high school at the present time.

In describing a functioning elementary set up I am only trying to give a picture of one of the possibilities for work at this level. I shall tell something of the elementary work in Cleveland, giving general objectives and criteria for selection of subject-matter and the Cleveland plan of handcraft education.

THE CLEVELAND PLAN OF ELEMENTARY HANDCRAFT WORK A specially laid-out room for teaching crafts, with some means of segregating the various activities, is highly desirable but not absolutely necessary. A separate enclosure or cottage for each activity within the room aids in the organization and teaching of any particular craft. Tools, equipment and supplies are sources of trouble unless confined to the area where they are being used.

The major crafts most applicable to the average elementary school are woodcraft, art metalcraft, textiles, and ceramics. Several other crafts may be conducted with little additional equipment such as linoleum block printing, leathercraft, soap sculpture, simple electrical work, bead work, and weaving.

The following general objectives are suggested for handcrafts in the elementary school.

1. To stimulate purposeful planning, culminating in higher levels of achievement.

2. To develop habits of investigation, experimentation, and creation.

3. To interpret environment more comprehensively through a knowledge of materials, tools, industrial processes, and vocations

4. To develop dexterity through the manipulation of materials and tools.

5. To conserve energy, health, time, money, and materials wisely.

6. To develop proper social attitudes and behavior toward home, school and community.

7. To utilize leisure time effectively in the pursuit of avocational interests

8. To provide experiences which will develop correct standards of form, color and construction. resulting in the discriminating selection and use of material things.

Criteria for the selection of individual and unit projects include

1. Real life situations must be considered
- 2 The child should be given choice as far as possible
- 3 Provision for individual differences and creative ability should be made
- 4 Each project must be one of interest to the pupil
- 5 Projects must be sequential, taking into consideration what has gone before.
- 6 The work must provide for continual growth
- 7 The age and ability of the pupil should be studied (Motor control is of importance)
- 8 Projects should be of short duration in lower grades
9. Available equipment is a deciding factor
- 10 Possibilities of correlation with other studies should be considered
- 11 The project should provide worthwhile outcomes for the entire group rather than for only the few who actually participate in the construction
- 12 The manipulative and play instincts are dominant factors in project selection

The general plan is indicated by the following points.

1. Some type of handwork is carried on in each grade from the kindergarten on through the sixth grade
2. Sequence of progression and correlation between the grades is practiced as far as is practical
3. Both individual and group projects are carried out in each grade or class
4. Most work done in the kindergarten, pre-primary, first and second grades is carried out in the classroom. Periods in the handcraft room may be made by appointment
- 5 Grades three, four, five, and six spend regular periods in the handcraft room
- 6 Time in room (recommended)

Second grade	$\frac{1}{2}$ to $\frac{3}{4}$ hours	once a week
Third grade	1 hour	once a week
Fourth grade	$1\frac{1}{4}$ hours	twice a week
Fifth and sixth grades	$1\frac{1}{2}$ hours	twice a week
- 7 Classes are made up of both boys and girls
8. The following divisions are recommended for handcraft rooms.

(a) woodcraft, (b) art metalcraft, (c) textiles, (d) ceramics, (e) decorating and finishing

9 Groups are rotated through the various shops at chosen intervals

10. Several groups or crafts may contribute toward the completion of an article

11. All work done in the handcraft room is correlated with the classroom work as far as is practical

12 All projects are planned and executed in a sequential order

13. The projects are kept on the "play" basis, gradually leading toward the "work" basis

It seems evident that this program has been based on a sound educational philosophy. It has passed through the experimental stage and has been accepted as a sound program of elementary handcraft work for a city school system. It will function in a one-room school the same as it functions in a school of 3,000 pupils. Teachers should be trained in the manipulations involved before attempting to teach this type of work. This training need not be for a long period of time but should be very definitely organized and conducted by one qualified to teach the areas suggested.

The junior high-school curriculum has been accepted and seems to be functioning in most places where the junior high school was adopted. I believe this phase of the work needs some revision but am going to pass over this period and take up the next step in our secondary school program.

The senior high-school program of Industrial Arts has been more affected by the social and economic changes than any other phase of the work. Pupils are in school longer and are expecting some training along the occupational line. The work in the eleventh and twelfth grades must accept this challenge and give basic training which is fundamental in the various occupational opportunities offered for pupils upon high-school graduation. Training at this period should not be for specialized trades or occupations but should be basic training which gives opportunity for entrance into many type jobs involving similar tools, machines and manipulative processes.

In making a survey of manipulative jobs we find that various types of work are given various titles in different industries. If we were to select according to payrolls the types of jobs listed in any industry and then analyze these jobs into the basic manipulations involved we would find many similar manipulations classified under different job headings. This seems to clarify the secondary program and show that it must be fundamentally sound, but not definitely specialized in character. Instead of building a pyramid with a small base and building it to a great height we are building a pyramid with a large base and having three or four peaks of accomplishment. If jobs cease to exist it will be

possible for students having had this basic training to make adjustment to different types of jobs involving similar manipulative processes when the training has been along this line

A great deal of research needs to be done from the standpoint of industry to determine what additional training is necessary to make it possible for pupils to function on the job at the completion of a specialized senior high-school Industrial Arts program. I would like to see this research become a part of the WESTERN ARTS ASSOCIATION plan for the next year's program.

General education is back of all Industrial Arts training at any period in public school. The emphasis, however, is changed to occupational training when specialization in type of jobs is offered in the last two years of senior high-school work

If we have properly interpreted the definition of Industrial Arts Education, if we have properly analyzed economics, social and philosophical changes, if a program has been suggested which considers all these things and if we are willing to adjust our teaching to the new opportunities offered, then will we have accepted the challenge of education through Industrial Arts

VIII. HOBBIES AND CRAFTS

PERPETUATING ART BY PUBLICIZING IT AS A HOBBY

KARL S BOLANDER

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Those who have tried it know that making something with the hands results in enjoyment, pride, and satisfaction. The experience of pleasurable reaction from such work, well done, rehabilitates one's jaded spirits and gives one a more confident outlook upon life.

The government has realized this fact, therefore has encouraged the development of arts and crafts through various ways such as the F. E. R. A. and P. W. A. Physicians have long known the curative value of appropriate and pleasurable manipulatory experience which affects the mind as well as the body. This knowledge has found expression in the form of occupational therapy in many medical and mental institutions.

Today a great many men and women, facing a new order in living conditions and long idle hours, are turning naturally to some form of hand occupation. People in whom the desire for creating something beautiful has long been inhibited are finding a new and delightful opportunity for self-expression because of their enforced leisure.

Art to the great majority has been shrouded in mystery, it has

been a veiled creature clothed in incomprehensible principles and rules. But approached in the spirit of fun, Art loses its austerity and becomes a means of worthwhile enjoyment as well as an avenue of release from nervousness and worry.

The desire for beauty is as old as the human race, and the desire to make things is as old. Now people are finding a chance to occupy their hands and minds with work that brings beauty into their everyday living—into their homes, their dress, and their business. Perhaps the greatest good that will result from the ill wind of depression will be the learning of the use of one's own hands and the cultural development that can be realized along with it.

In the beginning it is of little consequence what direction one's activity takes. The list of possibilities for choice is long, the important thing is to begin. Who knows what talent might develop from trying one's hand at many different Arts and Crafts? Was it not Rembrandt who replied, when asked how to learn to paint, "One must take a brush and begin"? Many persons will continue study in the Arts because through experimenting they develop a special interest in some subject. However the objective in the present-day return to hand work is not merely the discovery of genius, it is, rather, pleasurable occupation, delight in accomplishment, satisfaction in the mastery of materials, and greater understanding and appreciation of the modern world and modern life.

The groundwork of all accomplishment in any field of Art or craft is design. The form of the article, its shape in relation to its use is of vital importance. As a next step, on this foundation of design, good work is certainly to be desired. We admire the high degree of excellence in the craftsmanship of previous ages. We exclaim at the beauty in the silversmithing of a necklace, the carving on a building, or the painting of a great picture. We are fully aware that in the Ghiberti doors or the Cellini salt cellar, there is the spark divine that ever and again appears to restore our faith in all truth and good.

It is upon this corner-stone of the everlasting Divine spark of creation and the need of it in the development of the richest life for every individual, that the NATIONAL ART HOBBY GUILD is founded. The GUILD operates from its home office at 30 East Broad Street, Columbus, Ohio, and its editorial office at 52 Vanderbilt Avenue, New York City. It has been planned for the layman primarily because we believe that Art students and professional artists have been properly cared for, while the layman, harboring a very natural but secret desire for some sort of Art activity, has been slighted.

The plan, therefore, is to work in clubs that will be social groups as well as working groups. We believe that people often have more fun in smocks than in stiff shirts and cut velvet. Our slogan is "Art for Fun; Art for Use." We want every member to be happy in his

work, and we know that to function completely Art must become a part of daily living. Social events, parties, plays, lectures, trips to museums, are planned by the units or clubs to suit their own localities.

Home study courses are being written by persons who stand high in their profession. These may be carried on by the student at home or help may be secured from a teacher of a group or from the Educational Department of the home office. Some of the courses are ready for delivery at this time, others are being prepared for the press, while others will be prepared as the demand warrants.

That Art is being recognized as an important part of life is substantiated by the fact that right now more inventions are being received at Washington that have a direct bearing on beautifying objects than in any other field. The tendency in business is toward beautification of the old forms in anything from store fronts to powder boxes.

Another encouraging outlook for the future of Art is the establishment of home workshops and studios. Here parents as well as children work on creative activities, in fact more parents than children. It makes no difference whether this is a bit of woodwork, metal or leather craft, crayon work, painting, pencil, or some other medium. The fact that it is being done is the important point. The doing of something in the Arts and Crafts line may be the approach to a larger development in Art expression. Placing oneself in the receptive attitude may bring about surprising revelations in artistic talent which might otherwise forever have remained dormant.

What ways for self-expression lie open to an amateur who "can't draw a straight line?" Why not place the entire field of Arts and Crafts before him and let him try them out? He may paint, or draw or model in clay. These Arts have seemed inaccessible to the novice, yet an example proves that they need not necessarily be so. One woman, past middle age, who had graduated from college, married and brought up a family, found herself, as so many do, quite without an interest when her family had moved on. So she walked into a sculptor's studio one day and asked a few questions about modeling and materials. She was supplied with some clay and a little advice and went away to experiment. Within a week she returned with a very creditable likeness of her grandson. Very happy and with pride in her achievement, she explained that she had always had a desire to do this but had never had a chance.

Many people turn first in their search for artistic expression to the making of rugs, or leather work, baskets, weaving, carpentry, painting and crayoning objects for gifts or parties. Surely, now that people are having forced upon them more *time to live*, the opportunity is here to be of real service and help them to find ways to a full and rich life through the crafts. May we not be on the threshold of a

great Renaissance of Art in America? May we not begin to bring back to the world the excellence of craft work and painting that so ennobled and enriched that greatest of all Art periods, the fourteenth and fifteenth centuries, when the greatest number of the world's most famous masters, who were craftsmen as well as painters, lived in Italy?

Lastly, participation by the layman in Art activity of some sort, no matter how trivial, is of great importance to us as teachers. In the recent past we have seen Art departments being taken out of the schools, teachers discharged, and all Art activity stopped. We believe that this has happened because those people who are responsible for the condition, parents, men and women on school boards, and superintendents have never enjoyed participation in Art; that is they have never themselves painted, hammered or modeled. Therefore they know nothing of the witchery and thrills of this type of occupation through personal experience and can not see the benefits of it to their children. We believe that if Art is taught to the layman, he will in turn see the reasons for keeping the subject in the schools and will become a crusader for the cause. Then there will be more Art in the curriculum rather than less. Thus through introduction of the layman to the subject of Art for Fun—as a hobby—we believe the Arts will be nurtured and will find their rightful place in daily life. As people learn more and more about Art, there will be an increasing appreciation of the need for an adequate treatment of the various Arts in the public schools. From such an appreciation it is but a step to the demand that the Arts be made available to all children as an integral part of their education.

WEAVING AS A FINE ART

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My interest in weaving dates back to the days when Ella Flagg Young was head of the Chicago Teachers College. She thought that weaving had a definite place on any Art program. She believed that there was an educative value to a student in seeing a piece of work grow beneath his hand and a benefit from the joy of possessing a finished product of the loom.

Weaving serves as an outlet for creative urges. In the furnishing of our homes—floor coverings, hangings, furniture, blankets and linens—ample opportunities are given to combine colors and to create harmony of form and texture. It is not only the need of all these furnishings that makes the Art vital but the pleasure that the color and texture of the fabrics bring into every day life. Soft colorful hangings or a warm bit of coloring in a carpet or upholstery can change a cold room into a place of charm. The same emotions are aroused

in combining beautiful colors and creating delicate textures as in the painting of a picture or the sculpturing of a figure. The same law of rhythm, balance and harmony which we recognize in a painting or a piece of sculpturing may be found in textiles. In Persian textiles, there are symbols which have a deep meaning and are the weaver's expression of his loftiest thought. A Persian weaver whose chief joy is his garden will often weave the flowers of which winter has deprived him. The Navajo Indian weaves into his textiles the symbols of the harvest and various elements of nature. There is scarcely a nation or a tribe to be found in the savage state, however rude or uncultured, who has not some idea of interweaving fibrous substances into cloth either for ornament or use and often the productions of these people display considerable ingenuity. The Egyptians were the first to promote weaving. In this country the credit of preserving this ancient art is given to the people of the South. Those people of Scotch-Irish descent who, weary of wandering, settled in the mountains of the Carolinas, Tennessee and Kentucky.

There is a powerful influence in any hand work for good. It has a way of stirring the emotions and arousing a person's best and most worthy thoughts. A desire to excel and to have some evidence of time well spent is uppermost in the mind. Any training that gives one a better idea of taste and appropriateness is bound to bring about a change in surroundings.

Down in the Carolinas many of the inhabitants live in little one-room cabins in the mountains. Their farms are so small and so poor that one wonders how they can ever exist on the food that they raise. It is not enough, and they are wretched and miserable. Many of them have cumbersome looms made of hand-hewn logs and often occupying a large part of the floor space in the small log cabin. They have saved old drafts brought from European countries. The preservation of the art of weaving certainly belongs to the mountaineers of the South. Along the roadside grow many of the plants which furnish dyes for their dye pot. A soft rose comes from the root of the madder; hickory bark provides the yellow; walnut husks, leaves and root various shades of brown; sumac becomes taupe, logwood, black; Indigo gives the blue, and green results from a combination of hickory bark and a dip into the indigo pot. One who has never visited the mountain region can not realize what this industry means to the women living up in the mountains, far away from any neighbors, where the roads many times are so bad that one can reach these places only on horseback. To have work is their salvation. Their lives are so dull and colorless except for the brightness of the materials with which they work and the designs which they create with such labor. In hundreds of homes the shuttles are flying back and forth bringing happiness and contentment to the lonely people of the mountains. Their farms bring an average

income of \$200.00 a year, and the sale of woven goods makes it possible for them to give to their children many advantages which the parents have been denied

IX. SPECIAL APPLICATIONS

INTERIOR DECORATION IN COLOR*

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An age of color is just beginning, particularly in the United States. Our customary timid use of color is partially due to the influence of the Puritans, who believed that beauty and color were sinful. We have, however, also been reflecting the general European interest in form rather than color, which dates back to the Golden Age of Greece. The Orient, on the other hand, has achieved marvelous color and has paid less attention to form. Color is considered to be an emotional expression, and form an intellectual one. The present interest in color may indicate that emotional and spiritual values are henceforth to receive more attention in the Western world.

It seems appropriate to consider the problem of color here from the point of view of the teacher of interior decoration, I shall deal with the subject primarily in terms of the teaching of color in my interior decoration classes at Northwestern University. In the classes this material is not presented in the order given here, or in a formal manner, but is developed as the student feels the need for it. The following aspects of color are covered: Color theories, color harmony, expressiveness of color, color and personality, relation of color to styles of furnishings, color for decoration and for furnishings, and colored light.

COLOR DIAGRAMS We may cite three different color theories, the traditional, the psychologists', and the physicists'. The Munsell is not exactly a color theory but a system of notation. Polygons are used in preference to the customary color wheel, because the definite changes that occur in the basic colors cannot be indicated so vividly on the circumference of a circle. For convenience in use the colors of the spectrum are arranged in such a manner that complementary colors appear opposite each other. The pigment theory dates back to antiquity, so I have called it the traditional theory. It is useful in teaching the mixing of pigments. The psychologists' theory is based on experiments with normal and color-blind persons. The physicists' theory is based on a scientific study of light. It was not originally designed to deal

* Eighty colored slides were used to illustrate this talk

with pigments, but Mr. A. H. Hatt explains its adaptation to that problem in his book, *The Colorist*. The Munsell system of color notation is described in the Munsell books *A Color Notation*, and *Book of Color*.

The student of interior decoration, however, is much less concerned with color theories than with actual use of colored pigment in dyes, stains, and paints. As he is interested in creating color harmonies, he wants to be able to combine colors well, to mix them, and to know how to select good pigments. Therefore I slight color theory in class in order to give more time to the study of color harmony.

THE COLOR POLYGON. It would be highly desirable if every student could develop his own sense of color harmony by experimenting and studying beautiful examples in museums without hearing any theories of color harmony. Since that would be a long process, some information about color schemes is offered as a substitute. Formulae or recipes in color seem limiting, but they are helpful to the average student.

A monochromatic color scheme is one in which only one color is used, and is therefore safe, although likely to be monotonous. Such schemes are usually in the neutral colors, such as grays or browns, for blue or pink or green rooms all in one color are undesirable.

An adjacent color scheme sometimes known as analogous is one made from neighboring colors on the color wheel or polygon. Adjacent colors are almost certain to be harmonious because they contain the same colors to some extent. It is entirely safe to use together any colors that come within one-fourth of the polygon which represents the physicists' color theory. Pure colors may be used in adjacent schemes. Using a sequence of pure adjacent colors is as mild as walking easily down stairs, whereas using pure complementary colors together is as violent as stepping out of a second floor window.

THE TRIAD COLOR SCHEME. In this scheme colors are used that occur at the three points of an equilateral triangle placed anywhere on the color polygon. Usually all the colors in a triad scheme should be subdued, and occasionally they are neutralized by considerable black.

COMPLEMENTARY SCHEME. In the complementary scheme, colors opposite each other on the color polygons are used. Such a scheme demands a type of color harmony which is the most difficult to achieve, but if well done it is satisfying because of its effect of balance. Only subdued colors should be used in complementary schemes for interiors. One also finds double complementary schemes and split complementary schemes, which are self-explanatory.

MISCELLANEOUS APPLICATIONS. The Firestone Building at the Worlds Fair in Chicago illustrated the use of pure complementary colors with blue dominating. These are suitable for an exterior at a fair but not for interior decoration. Much the same color scheme of

orange and blue may be modified enough, however, to be used in an interior

In their study of color harmony my students are led to see that a dominating color is necessary in any scheme, and that a secondary color is advisable. They learn that much variety in hue requires restraint in value and intensity. They learn to enjoy subtle colors, well balanced schemes, keyed colors, and the other things that sensitive colorists appreciate. They may in time even learn to respond to color dissonances like those of Matisse. We cannot foresee what this machine or generation will like. Nothing insipid, that much is certain.

Contact with examples of beautiful color is the important factor in developing an appreciation of color. Fine color harmonies are to be found in both nature and art. The most beautiful color that man has achieved is said to be in the old Persian miniatures, many of which were book illustrations. Originals or reproductions of these can usually be studied in art museums. Oriental porcelains and pottery, too, often contain fine color harmonies. Old Oriental rugs are usually beautiful in color because of the good vegetable dyes used and because of the excellent taste of the weavers.

The expressiveness of color is an important aspect for students to consider. The dignity of blues and violets, and the informality and gayety of yellows and reds are realities. The Federal Building at the Fair illustrates this quality of colors. In 1933 the building was blue and white and therefore dignified and austere. In 1934 it was orange and white, and therefore gay and airy.

In home decoration colors should be chosen that express the personality of the owners and suit their coloring. The delicacy of the coloring of a blond, for example, is not disturbed by cool colors. For the Irish type of coloring, black hair and blue eyes, the background should generally be restrained in color with blue accents so as to be dignified yet contrasting. Most persons with dark coloring prefer warm colors as these are usually becoming to them.

A child's room or a girl's room usually has delicate coloring. A man's or boy's room usually has positive dark rich colors that are suitable for the more sturdy furnishings that men prefer. A decorator of experience has told me that a man is satisfied with any color just so it is red.

The relation of color to the various period styles of furnishing proves to be of real interest. The color is always expressive of the period when the style originated. In one example I can cite, the house and its furnishing are Colonial in style, that is pre-Revolutionary war. The color scheme of one room is an adjacent one, with a dull violet carpet, light coral curtains, and green accents in a picture, a pillow, and a chair covering. Variations of these colors are also used. The whole effect is dignified, yet rich and hospitable, as suits the Colonial style.

The attractive wall opposite the fireplace has sufficient amounts of color and form interest to balance the wall with the fireplace

In another example, blue dominates, the effect is suave and cool, which suits the French furniture Modern furnishings are usually accompanied by pure, brilliant color It is true, however, that some modern decorators prefer metallic, steely colors as expressing the machine age better than others This is the type of coloring used in one of the rooms in the Design for Living house at the Century of Progress in 1933 The symmetrical fireplace was made of aluminum and copper, which extended on around two of the walls.

The color scheme of the Florida House at the Fair was a good one of chartreuse, brown, and orange The furniture was very well designed The room illustrated well the fact that seam-loc carpet can be fitted admirably to the architectural features of a room This carpet can be set anywhere without ravelling and insets can be set into it, a special adhesive tape binding the seams on the back

As you all know, there is considerable study material on the use of color for special rooms For example, the living room should usually be rather warm in color, except in warm climates, kitchens should be cool to counteract the heat of the stove, bathrooms should have wet colors such as blues, greens, or violets, while bedrooms may have very personal colors.

The selection of colors for backgrounds and furnishings of a home constitutes a large part of the study of color in interior decoration To sum this up, walls are usually light and floors dark. Modern decorators sometimes reverse this, and give us dark walls or ceilings with light floor coverings Dark ceilings often give an intimate effect that is pleasing The dining room of the Lumber Industries House had dark walls. The plates were made of wood and so were the chair coverings, as the upholstery material was cellophane

Among furnishings the textiles are the most important means of providing color Conservative home-makers buy neutral colored carpets, so that they can change their color schemes every few years The bright colors are usually found in curtains and chair coverings Often some textile combines all the colors found in the room Even table settings are important color problems because of the variety of materials to be harmonized

In the garden too, one color should dominate in the flowers and adjacent colors should be used together as is the case with this one.

Color in pictures is an important consideration in interior decoration I can cite here an oil painting of gladioli, which has a cool, serene quality that makes it most suitable for a room with cool colors predominating A silver frame would look well with it but would not look well on a warm colored wall Although this picture by Derain is more warm than cool, it could be used in either a cool or a warm room

It is, however, so modern that it would look best among modern surroundings. Some Derains are more conservative than this one; in fact his pictures are generally liked. If one is buying a reproduction of a picture to frame, it is worthwhile to look for something by Derain, as a color scheme for a room can readily be built around them.

Colored light is a material for use in interior decoration which modern decorators in particular should study. Very little indeed has been done as yet in its use, and interesting possibilities of simple sorts have yet to be exploited. Perhaps some day in our homes we will have decorations that we can change by pressing a button. Dramatic applications have already been made to exterior architecture.

I wish now to describe some of the work that my students have done. Their first color medium is chalk in rectangular sticks. This is freeing and stimulating, and is so easy to work with that students without experience or talent are encouraged by the results. Spontaneous effects are sought, not exactness. Some students make from six to ten of these drawings in a fifty minute period. They use pads of cheap newsprint paper.

In the second semester water colors are used, or sometimes poster paints.

I believe that the most important thing that my students learn is to be courageous in the use of color. It is better to make mistakes than always to play safe and have no experiences with vivid color.

SLIDES USED. The lantern slides used in connection with this presentation are photographs taken directly on the slides by a process which records the image in color. Any good camera which will hold film pack or plates can be used to take these photographs. The base of the plates is covered with a panchromatic emulsion separated from the glass or film by a thin transparent screen consisting of tiny particles of red, blue, and green. The process of exposure and development blots out those particles not required by the coloring of the image, by covering them with black specks of metallic silver; for instance on the area in a picture occupied by a red chair the blue and green particles are obliterated by the black deposit. The developing process is not very difficult. Dr. Rutt has developed most of the pictures which I have shown you in our kitchen. The plates can, however, be sent to New York to be developed there at a cost of about fifty cents a piece, while the plate itself costs sixty cents. It is unfortunate that such plates are too costly for more general use. The amateur photographer has to count on about forty per cent loss at first, because of the difficulty in gauging the exposure necessary under varying light conditions. My plates are by no means perfect but are the kind that any careful amateur can make for himself. Most of my plates are Agfa plates, manufactured in Germany. French and English materials are also available, and although we have had the best results from Agfa plates,

this is not the case with all color photographers. An entirely new process with which I am not yet familiar has lately been announced. It promises to be the cheapest of all, and I am awaiting with anticipation its becoming general.

ART EMPHASIS IN HOME ECONOMICS

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New trends in secondary-school curricula as well as the social and economic changes of today provide a challenge to teachers of related Arts. These will necessitate in some instances a change in thinking, a reorganization of methods of teaching and a greater Art emphasis in the classroom if courses are to meet the present demands of progressive education and social progress.

There are at least four problems which face the teacher of related Arts today:

1. To provide such a thorough training in Art principles that students will be able to solve their aesthetic problems in life satisfactorily.

2. To inspire students with the idea of making Art function more effectively in the home.

3. To help develop appreciation and a capacity for greater aesthetic enjoyment.

4. To meet the requirements of progressive education.

The changing conditions of family life have noticeably affected the status of women. Statistics show the increase of divorce and a larger proportion of married women being forced into the business or professional world to earn their living, if not throughout their married life, at least for a part of it. Widows often find themselves faced with the problem of eking out their meager incomes. What are the teachers of related Art courses doing to help the pupil, who is confronted with the possibility of facing these situations in the future? How can courses be changed to meet the new social demands?

In the business world today the requirements for girls filling positions has radically changed from what it was twenty or twenty-five years ago. Then the demands were for efficiency, ability, and adequate training to fill certain positions, today the pendulum has swung to the other extreme, where appearance, personality, and personal cleanliness count as much as ability, if not more. The girl with an attractive personality, poise, and charm, who knows how to dress becomingly and smartly, has a far better chance in the business world than one who has brains and ability but nothing else.

A friend, who is head of one of the largest employment agencies

in the city, has told me repeatedly that it is the duty of related-art teachers to impress upon the students the necessity of giving more attention to the selection of clothes, general appearance, and personal cleanliness. Business men of today will not tolerate in their offices secretaries, typists, or clerks who are careless in their dress and ignore the rules of personal cleanliness. In this period of keen competition, when it is so difficult to get positions, students should not be handicapped because of the lack of proper training in dressing. A greater Art emphasis should be placed on costuming now than ever before.

During the height of the depression, an interesting article appeared in the *Review of Reviews*, stating that girls in New York, when they had lost their jobs and were faced with emergency relief, would first give up their rooms, travel on the subways at night, and when not looking for work during the day, would sleep in rest-rooms, and then reduce the amount of food to the minimum. They would insist, however, upon keeping up their clothes as long as possible, because they realized that sixty per cent of their chances of getting a job depended upon their appearance.

Even in the teaching field, requirements for positions have changed radically in the last few years. More stress is placed upon personality, poise, and personal appearance than ever before. Adequate training for the job is taken more or less for granted. Despite this fact, the academic world has been slow to realize the part clothes play in the business and professional world and still stress skills, book knowledge, and the ability to pass examinations.

During the Fair, the Vocational Department had absurd requirements to meet. The employer would request, let us say, fifteen or sixteen girls, with red hair, about medium height, attractive in appearance, smart in dress, but apparently had no interest in their training or ability. These requests were temporary during the period of the Fair, but they go to show that the employers realized the money value of these attributes in attracting crowds. It is an indication of the awakening of people to the realization of the importance of Art functioning in clothes.

There is no teacher who has the opportunity through her training and subject-matter, or who is better fitted to impress the student with the necessity of dressing artistically and becomingly than the related-art teacher. She should stress the fact that the student owes it not only to herself but to her family, friends, and to her job as well. More emphasis should be placed upon the psychological effect of clothes upon individuals, clothes when correct and artistic, develop self-assurance, poise, and the satisfaction which comes of being well dressed. This is of the greatest value in society as well as in the business and professional world. The importance of Art in the solving of everyday problems and in economic and social adjustments is not

fully realized by teachers. They are usually more interested in the working out of a specific classroom problem than in giving a solid Art foundation which will enable the student to solve his problems satisfactorily

Ideas have radically changed within the last two or three decades in regard to the decorating and furnishing of a home. Every girl who marries and establishes a home, whether in an apartment or house, is expected to be able to decorate and furnish it artistically; if she cannot, reflections will be cast upon her former environment, home training, and especially upon her Art education. The related-art teacher must feel that to a great extent this responsibility is hers. She cannot develop a pupil's taste in a few weeks or months, but she can, by the proper teaching and application of the fundamental elements and principles, give the student standards of judgment, a critical attitude toward selection and purchasing, and a greater appreciation of the aesthetic values which will be of the greatest help in solving future problems.

The mechanization of household activities by electricity and other means has by no means reached its climax, as was so effectively demonstrated by the "magic house" at the Chicago Fair. Electricity is now the servant in the household and will be able in the future to perform tasks until now almost undreamed-of. This is releasing women from household tasks for a greater amount of leisure. The pupil in class will have much more leisure time than her mother. What can the related-art teacher do to increase the enjoyment of this acquired freedom? There is probably nothing which gives greater pleasure to people than an appreciation of the beauties of the physical world, an ability to create for oneself and family an environment which gives aesthetic pleasure and satisfaction, and the capacity to enjoy the rich field of Art in this country and elsewhere. The elements and principles of design, which are the basis of all the Fine Arts and crafts, are also the foundation of successful interior decoration and dress design. If these are taught in related-art courses so that the student will understand them and acquire the ability to apply them correctly, success will not only result in the decoration of homes and in the selection of costumes, but will also increase the enjoyment of living.

Women, who have leisure often develop an interest in some phase of the Arts, the sampler, embroideries, miniatures, rugs, etc., and become connoisseurs in that special field. The related-art teacher should think beyond the specific problem she is teaching and try to arouse an interest among her students in one of the varied and fascinating fields of Art for future study. For instance, in the problem of decoration and furnishing a student's bedroom, the teacher should not be content with the successful solving of this problem, but seek to interest the student in, should we say, the study of the decorative motives in textiles, a subject which is too often overlooked, or the different styles

of period furniture, or the Arts of rug weaving—so when she has leisure time in the future she may continue her studies.

The depression has created a demand for the building of low-cost houses to meet the limitations of the small incomes. As people move from larger homes to smaller, their prime problem is one of economy of building, upkeep, space, and efficiency of operation through modern conveniences and utilities. The modern houses exhibited at the Century of Progress Fair in Chicago were striking and practical demonstrations of what architects and modern science have contributed to the building profession. They successfully proved the practicability and economy of these new building materials, steel, glass, masonite, porcelain, tile, reinforced concrete, etc., and showed how economy of building could be achieved through standardization of parts. They embodied at minimum cost the five requirements of a home: durability, convenience, livableness, economy, and beauty. With the emphasis on economy in the construction of the house, it has been felt also in the decoration and furnishing. Economy of buying is one of the first requisites that is expected of modern women. She, as purchasing agent for the family, must shoulder the responsibility. Mistakes are not only costly but create within the home a feeling of dissatisfaction, restlessness, and discontent. These mistakes can be avoided by proper training in related-art courses. A knowledge and appreciation of the application of the elements and principles will enable the student, when grown, to select furniture and accessories which are not only appropriate and well constructed, but artistic as well.

In the field of costuming, new synthetic materials for clothes, as cellophane, metal clothes, woven glass textiles, new rayons, etc., necessitates a different handling, a new conception of design and methods of construction, from the fabrics of a decade ago, because of their texture, patterns, and surface treatments. The related-art teacher must constantly study these new trends in textiles in order to interpret them correctly to the students.

She must also be aware of the various progressive trends in secondary education so as to adapt her classroom material to meet these requirements. According to an investigation that was carried on by Mr. Loomis of the University High School, Mr. Slide, and Mr. Johnson, there have been outstanding recent changes in the secondary-school curricula throughout the country. The result showed that there was a tendency for the non-academic subjects to gain at the expense of the academic ones on the junior high-school level; and in the high schools, general curricula and Commercial, Industrial, Household, and Fine Arts shifted to the position of numerical dominance. During the depression these fundamental courses were classed in many schools as "fads and frills" and were dropped in an effort to retrench and economize. As there is a general trend toward financial recovery, such courses will undoubt-

edly be not only reinstated, but will finally be so well recognized as essentials that there will be no further thought of their abandonment or curtailment

In many secondary schools throughout the country there is a movement to reorganize school programs, stressing more specifically the elimination of units of credit and introducing in their place an integration of studies, building the curriculum around a central theme. Heretofore the required studies and electives have been so varied in their subject-matter and so diversified that there has been no feeling of unity or any controlling idea to enable the student to grasp the field as a whole or relate it to his problems of everyday living. The term "integration" is heard repeatedly among secondary educators. It is an idea which has arisen out of a need for a more related program in which every subject will be closely connected with every other subject, making a unified whole. Such a program will give the pupil a full, rounded, comprehensive picture of the field or period in which he is specializing.

A deeper realization of the cultural importance of the home is being felt by intelligent people to-day. They recognize the fact that children are conditioned by the home environment, that it is here the child receives its first impressions, and standards of judgment are formulated. If the taste expressed in the decorating and furnishing of his home is fine, the child will have through association a rich heritage which will assist him in solving aesthetic problems in the future. If the home lacks beauty and violates the principles of design, the child will accept this environment as his standard until he is old enough to realize its lack of beauty. He will then have to tear down his old ideas and build anew. This period of adjustment may take years. Realizing this, no intelligent mother can be indifferent to her child's environment. For this reason, I feel that the related-art teacher should cooperate more fully with the parent-teacher organizations and other groups of women who are especially interested in children. Together they should work for an improvement in the artistic decoration and furnishing of homes which will help to develop taste and an appreciation of beauty in children. Every effort should be made to encourage the child to express its Art interests in the various activities of the house, to develop his creative instinct in the furnishing of his room and in the selection of his clothing. This is of the greatest importance, because if a child waits until it reaches the secondary-school level his standards are pretty well formed and it is difficult to develop taste and a sensitiveness to beauty.

Teachers of related Art courses should have a very thorough Art training in order to enable them to interpret principles to students so that they may apply them correctly to the solving of their aesthetic problems.

In large Home Economics departments there are specialists in every phase of home activities, specialists in textiles, in nutrition, in the preparation of food, child care, etc. To the related-art teacher lies the responsibility of making Art function more definitely and effectively in these activities and to instil in the students an understanding of the importance of Art in its relation to the problems of everyday life. The teacher should never feel that her training is complete but should continue to take Art and other courses, study at museums, and keep up with the latest developments in Art Education and related fields.

There should also be a greater cooperation between the Art and Home Economics departments so that each may know what the other is doing and work together for the common goal—the development of a greater appreciation of beauty among students. It would be of the greatest value to the related-art teacher if the Art courses gave the student a more thorough training in the fundamental elements and principles of design so that time would not have to be spent teaching them to students in the Home Economic classes but be able to apply them immediately in solving the problems of the home.

AUTO MECHANICS IN GENERAL EDUCATION

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Since the war the expansion of Industrial Arts has been very great. Included in almost every new program has been the subject of Auto Mechanics. The growth in this field has been natural because automobile manufacture and use has grown by leaps and bounds. At the present time there is an automobile for every family, and almost every family possesses one.

From the standpoint of the relationship of Americans to machinery, there is no machine quite so close to each of us as the automobile. I think it is fairly safe to say that sometime, probably within the next ten years, every high-school boy will own and operate an automobile. Judging from the number of cars parked around the modern American high school, this prediction is already well on the way to realization.

These preliminary statements indicate that from the standpoint of education the Auto Mechanics that high-school pupils study should be treated from the point of view of ownership rather than Vocational Education. It is true that some schools offer intensive courses in the latter field. These have their place and will make a big contribution toward supplying the 400,000 workers that are needed in this field all the time. However, is it true education to emphasize the vocational aspect of Auto Mechanics in all high school courses when there is such a great need for automobile ownership training for the some 23,000,000 future automobile owners and drivers?

It might be said that training in the former is also training in the

latter To some extent it is, but I have yet to see a vocational training program that offers instruction, to the degree necessary for automobile ownership, in state and local vehicle laws, in the vast field of safety, in automobile insurance, and even such vital things as the care of the automobile The emphasis in a vocational course is, and rightly so, on trouble shooting and repair work

It might also be said that repair work should be part of an automobile ownership course This perhaps was true five years ago Previous to that time the design of the automobile was such that with a few tools from the ten-cent store the owner under a tree in the backyard could give his automobile a fairly good overhauling, in addition to performing little maintenance tasks from time to time Since this time, however, manufacturers have made great changes in the design of automobiles Construction is characterized by much greater precision, the designs are more compact, and improvements have been made that make repairing less necessary The owner in the old days who could do a pretty good job on his Model T Ford should try it now on his V-8 He will never try it more than once, as he will soon find out that he has tackled a job that requires more equipment than is available in his back yard and a higher quality of workmanship than a perfunctory "mechanical turn of mind" will produce

Another aspect of the change in the needs of automobile ownership concerns safety One could devote a series of several lectures to this topic I shall sum up the subject by saying that every year more people are killed by the automobile than were killed in the A. E. F. during the World War Also that more than three times as many are injured every year by the automobile than were wounded in the A. E. F. The economic loss too, while not so great as the cost of sustaining the A. E. F., is a colossal figure In other words, the automobile is almost as destructive as war. Why? Simply because it is in the hands of people who are untrained and uneducated in the field of automobile ownership

Now, of course, it is a vast job to provide all of this needed education, but in the face of all of it, why do we continue in our high school Industrial Arts courses to emphasize the repair aspect of Auto Mechanics, which, because of changes in the design of automobiles, cannot be used except for vocational purposes, and pass up the greatly needed training in the simple things needed for automobile ownership

I hope that the next few years will show a change in the emphasis that we are placing in these courses We have a great opportunity to make a large contribution toward the solution of the educational problem in automobile ownership, and I hope to live to see the day when in every high school every boy and girl will be required, for the same reason that we require them to study English, mathematics, etc., to receive instruction in the safe and intelligent consumption of automobile transportation

X. MODERN TENDENCIES

"ART IS A WAY OF LIFE"

LOUIS LABEAUME

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What is this thing called Art? Its manifestations are infinite in variety but all are part of the same great miracle. So intangible is the essence of it, so elusive the definition of it that one might well tremble to call it by name lest the very spirit of it be profaned. And yet I fancy that never in man's history were so many people earnestly striving to fathom its mysteries. Art may permeate every phase of man's activity if by the term we imply "A way of doing excellently whatever may be needful or good to do."

Here, however, we are to discuss a limited area of the field of Art, and we may find whatever comfort we can in the limitation and pray that we may not lose our way even so. We are principally concerned here with visible and touchable Art, with what are called the Graphic and the Industrial or Applied Arts. We are concerned with painting and drawing and etching, and also with sculpture and modeling and craftsmanship, in metal or stone or wood or soap—and with more than these, according to your program, for you include in your province the Textile Arts, and maybe Ceramics and all the Arts of Design. Let us be content to explore this small domain and try to make ourselves familiar with it, and at home in it.

To many of us moderns, and particularly to many of us modern Americans, the field of Art is something like a foreign land in which we feel ourselves a little excited, a little self-conscious and often ill at ease. For we have lost, through the various processes of civilization, something of the naivete, the candor, the natural joy of youth and the primitive ardor of wonder.

We have read books about Art, and we are likely to regard it as something artificial, extraneous, superimposed. We look upon its manifestations as the result of some occult power or mysterious agility exercised by a clever and slightly eccentric group of magicians. We are apt to forget that these magicians are human beings, that they live and breathe, and eat and drink, and grow cold or perspire, that, in fact, they are more like ourselves than they are different from us. We become awed and speak of their strange accomplishments with bated breath, and we lapse into a strange jargon of catch phrases, speaking of values and line and pattern. Professors and curators and critics, and

the so-called *cognoscente* too often confuse our enjoyment and obscure Art in a mist of words.

We may as well grant at once that the artist may see differently or more clearly than most of us, grant to him a more delicate sensitivity, and certainly a greater pertinacity and devotion in his quest of beauty. At the same time, let us agree that every man is an artist as far as he goes. For as religion is man's effort to relate himself to the source of life; as science is man's effort to unravel the riddle of physical forces, so Art is man's effort to translate into concrete forms the harmonies which he feels in the world about him.

Art began to appear in the world when man became a sentient animal, when he began to fashion weapons or utensils and make images and draw pictures on the walls of his cave. These pictures, for the most part, portray the animals which these early races of hunters confronted in the savage world about them. horses, buffalo, tigers, other beasts. These ancestors of ours felt the subtle beauty of these forms, and sought to recreate that beauty in a few swift, masterly strokes. Sensitive children react today in the same way to the world about them when they attempt their first rough sketches. For the urge to creation is the urge to understanding, and this urge is universal. It is the mainspring of civilization, the very civilization which in its course may tend to stifle spontaneity and confuse our perceptions. For as man grows or thinks he grows in knowledge, he is apt to consolidate his gains into rules, into laws, into formulae, to become more concerned with technique, to worship the letter rather than the spirit. Thus history has become a series of advances and reactions; of explorations sometimes joyous, sometimes turbulent and violent, followed by determined efforts to fix and conserve our gains and to hold them static. Then the rebels appear again, refusing to be bound and demanding to be free. The sanctity of the law, of the constitution, of the academy, is invoked, and the fair and eternal principles which perhaps both groups revere are momentarily submerged. Styles and manners hold their sway for a longer or shorter period, then disintegrate or evolve into other manners, other styles. Our business, of course, is to find and cling to the thread of truth (or beauty) running through them all.

We are prone to complain that our task at the present moment, when all things seem to be in flux, is too baffling. But glancing backward we may see that other generations were confronted by the same perplexities (though sometimes in lesser degree) in the face of change. As men must always speak in the vernacular of their own environment and of their own generation in order to be understood, so the artist of any time or place must express himself in terms comprehensible to his fellows. All significant Art must be popular Art. It must reflect or grow out of the universal conceptions or creeds of the society which produced it. As there are gradations in any society, so there are

gradations in the manifestation of art, gradations ranging from the homely to the elegant, the grandiose, the monumental and even the sublime.

But Art that is esoteric is sterile, and Art unrelated to life is negation, not Art at all. We have suffered and still suffer and will continue to suffer from a certain superciliousness on the part of a few aloof spirits and a multitude of self-appointed connoisseurs and silly critics. The reverent lover of Art has been confounded and the universal enjoyment of Art has been retarded by the posturings of the artistic snob who adopts the languishing and superior attitude of Gilbert's aesthete and professes to commiserate with all eyes that do not roll with his own fine frenzy. To this annoying person and this annoying attitude may be attributed the existences of another obstacle to the progress of universal understanding; an obstacle, however, more easy to overcome. I refer to the philistine snob—he who draws some imaginary line between use and beauty, who boasts of the hardness of his head; he who looks upon Art as a needless decoration of life, as a kind of feminine embroidery of its coarse fabric. But the philistine snob, unlike the artistic snob, is convertible, for he at least is human and has human passions. The other is a bloodless creature.

We are confused today, as we and other people have been confused in the past, by new and changing methods of expression, by tentative searchings for deeper meanings. Some of us will be deceived by charlatanry and superficiality, as some of us will continue to cling to old standards. For if social evolution is a slow process; and if many of us fail to understand the implication of political and economic change, so we will fail to understand the implications of change in the evolution of methods of expression in the field of Art. Phidias, no doubt, would have been shocked and horrified if suddenly confronted by a minor piece, or even a masterpiece of Gothic Architecture. Rembrandt would have horrified Cimabue or Giotto, just as Manet and Cezanne horrified the disciplines of Delacroix. Yet now we can accept them all. We need not love the meticulous draftsmanship and the monumental classicism of Ingres less as we admire the nervous and vehement clamor of Van Gogh when he reveals his anguished ecstasy to us.

Art is indeed a way of life and yet in our present state of chaos, we often seem to lose the way. Many prophets tell us that we are standing or groping at the threshold of a new era. Certain long periods in the past have been characterized by a recognizable homogeneity and unanimity of ideals, or motivating forces which in the long perspective of history seem to flower so harmoniously as to appear almost without motion. All such great periods of achievement have resulted from man's devotion to some great ideal. In the Middle Ages it was the Christian faith, focussing in the adoration of the Virgin. "The measure of this

devotion," writes Henry Adams, "which proves to any American mind its serious and practical reality is the money it cost. The share of this capital which was, if one may use a commercial figure, invested in the Virgin, cannot be fixed. But in a spiritual and artistic sense it was almost the whole, and expressed an intensity of conviction never again (since) reached by any passion, whether of religion, of loyalty, of patriotism or of wealth perhaps never even paralleled by any single economic effort, except in war."

Not in architecture alone was this zeal expressed, but in painting, in sculpture, in carving and metal work, in glass, in weaving, in embroidery. "The Church then was universal patron and the Virgin was the dictator of taste. And with the Virgin's taste during her regency critics never find fault."

This period of fervor, which lasted for almost a thousand years, was succeeded by the dawn of the Renaissance and the birth of skepticism. Its achievements still remain to the everlasting astonishment and wonder of all men who have come after. Are we now witnessing, at the end of another five hundred years, the dying embers of the Renaissance? Will the next mode of five hundred years or more witness a revival of faith, and if so, faith in what?

It won't do any of us any good to talk about Art or to try to teach Art, or inspire what is glibly called Art appreciation, unless our efforts be predicated on the conviction that by Art we really mean "a translation into other terms of the harmonies which make up the world about us." Mere technique, mere scholarship will avail nothing. It matters not how skillful, how clever an artist or craftsman may be if his powers are expended in the doing of things not worth doing. Mere eloquence is futile unless it be used to express something really worth saying.

What makes the Art of ancient Egypt great Art? What makes the Art of Greece or of medieval Europe great? Why is it everlasting in its wide appeal? It is everlasting for this reason—that despite changing political or economic conditions, despite differing religious ideals, despite variations of technique or method or material, it reflects an underlying conviction of human dignity. It is rooted not only in man's self respect, but in his respect for the sanctity and continuity of life. It is founded on man's recognition of the law of order, of the majesty and beauty of the cosmic symphony.

Of course we all know that Art need not be concerned with the imitative counterfeiting of objective realities. It is rather a transcription than a description of these realities. It is a synthesis of the elements, the motives to use a musical or an architectural term, which make up the cosmic composition. Thus the genesis of Art is an act of creation and flows from man's impulse to achieve what we call divinity.

This may sound very solemn and awful, but there is nothing really frightening about it. The processes of Art are natural processes, and the

impulse to create is fundamental. This of course, is not to say that a work of Art is easy to create, it is only to say that it isn't difficult to recognize beauty or harmony or nobility, unless one is wholly perverse. We may agree that there are gradations in these values as there are gradations in human character and human intelligence. Perfection is an ideal, not a reality. There may be a blemish in a masterpiece, and we may sometimes discover divinity in a daub.

Painting is generally considered one of the Fine Arts, yet the world is full of bad painting. The potter is often considered a minor artist, yet Keats wrote an Ode to a Grecian Urn. We have been too prone to differentiate the great Arts from the little ones meaning perhaps by great, *majestic* or *serious* in theme, and by little, *homely* or *ephemeral* or *human*. Much damage has resulted from so arbitrary a distinction. The gods of Art are not jealous gods. They can be frolicsome and genial, even jovial, for they know that there is only this distinction in art—the distinction between bad and good, between false and true, between pompous and sincere. Emerson has said somewhere that "every man is a genius as far as he goes," and a moment ago I bluntly paraphrased this by saying that "Every man is an artist as far as he goes."

And so we may come to the end of our generalizing, and seek to discover what the touchstone really is. The touchstone we may find to be very simple indeed though we may also find that it is often difficult to apply. Our eyes may be clouded by films of tradition, or memory, or association, by previous experience, or inexperience, or plain lack of sympathy, or prejudice. But if we be blind shall we rebuke the artist for our own lack of vision? There are times when we read character poorly, when we are deceived or beguiled by sham and glitter. Salesmanship and advertising seduce us often to mistake the meretricious for the meritorious. A slick trick may catch us off our guard. But deep down in our hearts we know that there is such a thing as virtue, and we know that deviation is error. Does this sound like a moral thesis? Are we mixing ethics with Art? Very well. If Art be a way of life we cannot do other than apply the same standards of judgment to a work of Art as we do to our fellow men, as we do to our own experiences. Bad as against good, false as against true, pompous as against sincere, affected as against natural, these are the touchstones by which we find our way.

You who are engaged in the teaching of Art have your specific problems. You are training the hand and the eye, nor do you forget, I hope, that Art does not consist merely in the making of things—pictures, or statues, or rugs, or choir stalls, or vases. The seat of Art is in the human mind and heart behind these hands. We hear much talk today of the art of the machine, of the beneficence of quantity production, of the satisfaction of repetition. The possibility of beauty in

quantity production is, of course, manifest, as witness the egg, than which nothing is more beautiful, and than which few things have been produced in greater quantity throughout eternity. It is easy to say that we can't have too much of a good thing, but quantity, mere quantity, may not always be an unmixed blessing.

It is perfectly true that we are living in a machine age, and that we cannot go backward. And we all know that designers are needed to control the product of the machine, and prevent it from becoming nauseatingly mediocre. The machine, however, can never take the place of the artist, because the machine is an impersonal, a soulless, brainless thing. A thing made by man, the product of man's intelligence to be sure, but a purely unemotional automaton nevertheless. The things that a machine makes can never be confused with the things that a living artist makes, although the machine-made things may be meticulously accurate, may even be beautiful in form and as like as two peas in a pod or two bullets dropped from a shot tower. But no machine has ever been devised to do anything creative; no machine can paint pictures or write poems. No machine can think, no machine can feel. Machines can only copy, and copying is the antithesis of creation.

The other day a representative of a large furniture factory in Grand Rapids asked permission to reproduce some of the fine pieces of American furniture in our Museum. We didn't refuse him, but when he asked what I thought of the idea, I told him frankly that he couldn't make accurate copies unless he employed craftsmen of skill equal to that of the makers of the originals; and even so forgery was scarcely a laudable activity. Of course, it is the hand work, but more than that, the personality of the artist or cabinet maker that gives to an object its value, quite as much as the original design. It is obvious that reproduction is the death of Art. It kills the imaginative faculties, and discourages experiment, which is progress.

By all means let us study the masterpieces of the past, and seek to learn from them. Instead of pausing to reproduce them, rather let us use them as starting points or springboards from which to leap into the future.

Last summer I had an interesting and refreshing experience in Iowa, a state in which the art impulse is seething. As judge in the Art Section of the Iowa State Fair, I had personally to pass on more than a thousand entries and award prizes in six classifications. Of course I made some grievous mistakes, but I found strong evidence of great virility (among the losers as well as the winners).

Elsewhere in this *Proceedings* Mr. Grant Wood interprets the Regional Art movement, but he is very modest, while I may express my enthusiasm about the work which some of the artists of America are doing without any inhibitions. They are interested in their own experiences, in their native landscape, in their native occupations. They

paint pictures of wheat fields, of threshing, of butchering, of church going, of gossiping, of trading, of normal bucolic or urban recreation. They do not copy French, or German, or Italian masters or schools. The best of their work is as fresh and colloquial as Mark Twain. It does not ape manners or customs with which they are unfamiliar, it does not strive for mere prettiness, although when the design, composition and color of a picture is good, the effect on the beholder is agreeable, regardless of the character of the subject. This is Art in the truest sense of the word. One of the classifications covered commercial design, the design of wall paper, linoleum, fabrics, etc. One young man even showed some designs for caskets, but they were too "high falutin" for my taste. They were probably designed to be executed in enduring metal, so that the preacher might say with more sarcasm and more seeming conviction, "O Death, where is thy sting? O Grave, where is thy victory?" For myself I prefer a plain wooden box, realizing that nature, in the end, will have her way, in spite of our brief moments of arty-ness.

MODERN HOUSING AND ITS INFLUENCE ON ART

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I am asked to build a house for you—quite a large order. To you probably one of the largest single enterprises of your life—that of building a house. It should assume some importance in your scheme of things.

Since we are to talk about American homes, let us take into consideration the fact that eighty per cent of the single family dwellings in the United States are built by people who build to sell. Consequently influences on design, the ultimate use of space, etc., result only from the reaction of the buying public to the models placed on the market. Perhaps result is that the majority of our houses are more or less standard in taste, we are not a bit radical.

I like to think that some of the things which we are doing in our efforts to form large scale housing developments are for some immediate cultural good, that the influences which they will have on the community are for an appreciation of the amenities of houses, and, consequently, a real appreciation of living will become more widespread.

Probably one-third of the people in the United States have not sufficient income to make them economically desirable tenants. By that premise we are narrowing down the number of people who are economically capable of influencing art in houses. They simply have not the wherewithal to improve their ugly abodes. Perhaps therein lies

a great field of activity for the development and education of these people. For that reason I like to think that the P W A housing is going to be a beautiful thing—not in the fact that it will have a lot of fine decorative schemes involved, fine ornamental detail, or colored tile bathrooms, but rather that it will be healthful, for beauty is health. Nature will have a part in this health beauty. There will be parks, park vistas, tree-lined streets, gardened courts, etc. When such housing is built, it has to be beautiful!

Let me refer you to the average house built in the sub-divisions. They are put relatively close together—row after row of cottages or bungalows extending down the street—the only difference between them being in the color in the tile used on the roofs, the pattern or texture of a brick front. There isn't enough space between these houses or cottages. They are frequently only four feet apart. In this latitude the space between the houses should be at least two to two and one-half times their height. There should be room for the penetration of the sun between the buildings and to permit sunlight in the home. Lack of this is a typical fault of housing today.

Picture a Spanish bungalow on the Illinois prairies—an example of our present housing. There is a total lack of a proper sense of design in such illogical use of style. It in no sense expresses the life of its inhabitants, their background, or their environment. It is merely an effort to be different, to escape the blight of monotonous sameness.

Large-scale housing, influenced by certain regularities necessary to produce the lowest cost of rent per room, obtain a certain amount of uniformity and will be criticized for it. However, that does not mean an absence of beauty. Washington, D. C., for instance, supposedly our most beautiful city, contains block after block of monumental buildings all executed in a classic motif. Their individual beauty is emphasized in their repetition. Such, we are sure, will be the case with our Chicago projects.

What happens in these houses that I think are healthful? I shall give here a few of their characteristics for purposes of comparison. The units of living all have cross-ventilation; they will be two rooms deep, which is more than can be said of many of our homes; the buildings will occupy less than twenty-five per cent of the lot area, including parks and intervening spaces between buildings, a very desirable factor. Commercially built houses usually occupy approximately seventy per cent of the lot area, without consideration being given to adjacent buildings and their influence. There will be many other factors, but light, air, privacy, and sanitation are the most worthwhile for urban dwellings.

A comparison has been made of a slum area in New York City with an area the same size on Park Avenue. The results show that there was not very much difference in the density of buildings on the

area. Thus, I feel that when we build today that we should at least give people light and air so that they may be healthy, and, consequently, have and desire beauty. Such influences are needed just as much on our gold coasts as in our hinterland.

Our entire consideration is that of urban living. Our esthetic appreciation of these houses will be rapidly developed, because as soon as the rest of us see what can be done to achieve amenities, we shall all want similar housing. For that reason I feel that tremendous influences are being brought to bear on the development of real city planning, considered not from the point of view of traffic arteries, monumental vistas and grandiose parks, but, city planning considered from the point of living and the planning of the unit areas in which people are to live.

Building a house in which one's ideals are to be realized is something not available to the vast majority of people.

One-third of the people cannot afford an economic rent. This means that for most people it is impossible to crystallize into reality the wonderful examples of advertising art seen in the current magazines of home planning and design.

I have been rambling a bit because I cannot help feeling that houses as they exist in the suburbs are not standards by which to judge urban living as it has to be for the majority. I feel that we can only take into consideration figures which represent a cross-section of our total population's standards. For instance, probably fifty per cent of our existing homes are without bathtubs or electricity. We haven't started to build anything in the way of a full development of our technical knowledge for the benefit of our largest group of families. Perhaps our housing in urban centers, such as the P. W. A. and the demonstrations made by private capital will be the start of a new rise in the standard of living.

Of course a major consideration in P. W. A. housing has to be the reduction of the rent per room per month, which means that details are being studied and refined to a point where nothing is acceptable unless it is the most economical to use.

Therefore, because of the standard of construction, the future tenants of these projects will have fine buildings, at a minimum rent, with plenty of light and air, the foundation of beauty, as an influence in their lives. It is my hope that all this will be an incentive and standard to develop in these tenants a better outlook on life and a desire for improvement which may well be a stimulus to Art in the American home.

THE EFFECT OF MODERN TRENDS ON DECORATING AND FURNISHING THE HOME

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To those who have made any study of the decorative periods and styles, there is one thing that becomes very evident,—that there is constant change. These changes are the result of influences, either social, economic, or individual, which have a bearing on all things that are connected with civilization. These changes we have called "periods" for lack of a better name, and it is safe to assume that most of us are acquainted with them in a general way.

This term "period" is apt to imply definitely marked time-intervals for each type or style which developed, but we have only to think of how gradual these changes are in our own times to realize that this conception is far from true. It is good to keep this in mind when discussing present day "trends," as it should serve to make us see the very great possibility that we are developing an almost completely new style of decoration without its making itself too evident. It is also good to remember that no matter how strong an influence for change may be, there is an almost equally strong opposition to it, thus creating something of a brake for the new ideas. There are many individuals, even those building new homes, who have a distinct preference for those types of decoration which have been and always will be excellent choices for comfortable and livable furnishing.

But for those who have a sympathy with the modern tempo, and an urge to break away from a slavish adherence to things of the past there is ample opportunity for expression. I need not go over the important improvements in the mechanical facilities of the new houses, but they have done their share toward creating clean-cut and uncluttered interiors which are truly modern, and which give the decorator a head start toward a good looking job of furnishing!

With backgrounds such as have come into being in the modern house, we have two choices of modern expression for ourselves. We may be either "traditional" or "functional" in our furnishings. The term "functional" as applied to interiors is not new but it rather completely describes itself for us. That is, an interior expressed in this manner contains scarcely anything which does not have a use or does not contribute in some way to convenience or comfort. It is an excellent choice for the town apartment which is limited in space, or for the small house which is distinctly modern architecturally.

It has a tendency to be severe in line and cold in color if not worked out with care. But with intelligent distribution of a few purely decorative touches, and the use of color that is neutral and

restful, but relieved by well-chosen accents, we are able to create rooms that are not only good to look at but good to live in. This type of decoration may be described as a sort of distillation of what has gone on for years in Europe and America in the designing field in an attempt to break away from the past. It is true that many very bad designs have been produced, but in the past few years designers of modern furniture and accessories seem to have come to the realization that the bizarre is neither attractive nor livable, and that the simple lines, now as always, are the best. Accordingly, you may now find on the market modern furnishings of good proportions, excellently simple lines, and complete livableness. There is no doubt that in many cases designers of modern furniture have been influenced by the type of contemporary architecture which depends for its beauty upon the structural lines, for they have often used the same foundations for their pieces.

In this type of decoration we are at liberty to use the many developments of new materials and textures in order to achieve novel and striking effects. To name just a few, there are the various cellophane products, flexible wood, chromium, stainless steel, new forms of glass, and numerous others.

Let us create mentally a room in this manner. We shall consider it to be a living room of a small apartment which consists of living room, bedroom, kitchen, and bath. This means that the living room must also be arranged for dining, and even perhaps for extra sleeping space when needed. The floor may be covered with a dark brown plain linoleum, with a border of a single 2-inch stripe of yellow inlaid. The walls will be covered in a light finished flexible wood that may be put on like wallpaper, and which will give the walls a light tan tone, but with a grained pattern of real wood texture. Windows may be simply treated with draw draperies of a textured linen fabric in the approximate color of the wall, or with Venetian blinds in natural wood color. Our upholstered furniture will be rather square in line, and deep for comfort, and will probably consist of a rather large sofa, which may be used for extra sleeping space when needed, and a couple of lounge chairs. These may be covered in a beige fabric without pattern, but coarsely textured,—all in the same material. Some movable small chairs would also be needed, and these may be in natural wood color, with seats upholstered in soft yellow washable material. These might be used for cards or dining. Our wood pieces would be in the same natural finish, and would comprise a table that might be used for writing, dining, or as a distinctly living room piece, a chest of medium size for storing linens, silver, and incidentals, and the necessary small tables to accompany the lounging pieces. Bookcases in built-in manner would be possible, or some of the new sectional types which may be adapted to almost any space.

This would give us a room predominantly in wood tones with some yellow. Now, in this harmonious background, we carefully distribute vivid touches of blue, green, or orange-red, in the one or two pictures, probably water-colors, in pottery pieces, in weltings on upholstery. No great amount of detail, no furbelows,—nothing but plain surfaces, simple designs, good proportions, soft colors with accents of bright ones. The result should be restful, orderly, attractive, and usable.

If we are dealing with the kind of taste which likes the modern tendencies toward the simplest expression of design and good color, but which still has a leaning to the forms which are familiar to us, we may suggest the "traditional modern," which may sound like a contradiction. It is merely a way of describing those things which are definitely period in origin, but which through the elimination of characteristic detail and elaboration have come closer to the modern taste. It is good because it follows the excellent principle that nothing permanently good has ever been produced without relation to the past, and that it is impossible to break away completely from what has gone before.

There are two types which lend themselves especially well to this treatment. One is the Chinese, whether directly from the Orient, or through the work of Chippendale in England. The other is the classic, which comes into our modern phase with the tag "neo-classic." The first is good for those who like straight lines and some weight, while the other is inclined to the use of curves and to greater delicacy.

Of the two, we find the neo-classic far in the lead in its acceptance. It is of course based upon those classic foundations which have produced for us the fine Adam pieces of eighteenth century England, and the graceful Directoire forms of France. However, we find in this interpretation of the present an elimination of all unnecessary detail, and usually the retention of only those which have a bearing upon the structural requirements of the furniture. Simplicity is again the keynote.

If we were to put together a neo-classic room, we should find ourselves able to choose from both modern and traditional pieces, and combine them. We might choose from the English Regency, the French Directoire and Empire, and from the German Biedermeier, which latter comes very close to the idea behind modern design.

Suppose that we have to deal with a moderately sized dining room in a house of French manoir character but with a modern spirit. We immediately think of the neo-classic and possible combinations with it as the plausible choice.

We might have our floor in real or simulated marble, perhaps black with streaks of green and white veining. Over this a rug amply large to accommodate the dining table and chairs surrounding it, in

a deep tone of emerald green, and a laurel pattern border in white. The walls are white, with modern bas-relief medallions in white set into the walls in balanced arrangement. The ceiling is white. The one group of windows is draped in emerald green taffeta or antique satin, in classic manner. Plain mirror cornices with star fasteners are used over the draperies, and white Venetian blinds cover the windows. For general lighting we could use a ceiling fixture of modern classic design with frosted glass producing a soft diffusion of illumination.

Our furniture in this room may consist of a table in natural fruit wood, in the neo-classic manner, devoid of all ornamentation except for a bas-relief Greek key around the apron. Chairs are the simplest of Directoire forms painted white, with seats in the same green as the draperies. For wall pieces, we may have a fine low chest of Biedermeier character, also in fruit wood, with touches of black striping, over which we may decide to put a round mirror of good size, and finished with a beveled edge. A pair of delicate white neo-classic consoles with classic urns holding sprays of greenery would complete the picture. For a final and effective touch, to be used when dining, we would arrange a special lighting effect which has recently been developed, by which a beam of light from a very small hole in the ceiling would spread to exactly frame the table top. The effect is striking and distinctly modern when used in a room otherwise dimly lighted.

Thus we would have a room of period influence, but with the chaste simplicity which characterizes the good modern treatment.

In much the same way, other traditional forms are translated into modern, such as Chinese Chippendale. Its square lines, and sturdy structural contours are admirably adaptable to the purpose, and we find many examples of this type on the market today.

You may come to a safe conclusion, in short, that modern trends are leading us toward simplicity, clean lines, and genuine livableness, and it is to be hoped that influences against it will not serve to halt its development.

XI. LOOKING INTO THE FUTURE

FORCES MOLDING THE ART OF THE FUTURE

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Depression or prosperity, war or peace or revolution—none of these forces can explain the cultural change that is taking place in our time as expressed in the various fields of Art. This is the first great movement since the Renaissance and is already noticeable in architec-

ture, design, and painting. The character of our form-will again is not an application of former styles, but very much the expression of our environments.

Let me express the difference between past and present, as I see it. The past dealt with decoration and pretense, the present is concerned with function and sincerity. Because of this cultural change we shall have harder work to do, but more meaningful work. The Fine and Applied Arts are coming naturally together in a common aim, after having been separated for a number of centuries.

Fine Art and Applied Art have been divorced in the past, and we see in history that this separation was not at all benevolent. There have been periods of unity, which had a spiritual expression, such as those of the Greeks to the middle of the fifth century, the early Gothic, and the Renaissance until Titian's time. Eras of separation and material expression are represented by the Greek-Roman, the Baroque, and the Rococo.

Painting and sculpture are closely allied to the art of applied design. The abstract paintings of Picasso and Matisse, the paintings and designs of Raoul Dufy and Lurcat in France, and many others, gave for the first time a more healthful and better feeling for style. We have been moving in this direction about twenty-five years, but we are still so close to the movement that only here and there monuments of architecture and applied Art are discernible.

I am convinced that there will be more of abstract Art, but also a very much improved realistic Art side by side with the abstract and influencing very much its significance. The abstract Art, closer to architecture, will have its field for beautifying, and realistic pictures their field in the realization of human action and nature's greatness. Likes and dislikes are unimportant, time changes our opinions. The paintings in our homes have very much to do with the shaping of taste and interests in the minds of growing children. The statues we see in public places or at our churches and museums leave deeper impressions than we might anticipate.

The talents of this country and of this time are as capable as any in history of providing the best. Any citizen and parent must see that we are giving the very best to the nation. Art Education has, in spite of often stubborn resistance, succeeded in weeding out the almost unbelievable atrocities of the nineteenth century, which I think was the darkest age in the Fine and Applied Arts, including architecture—with the exception of a few masters who were good in spite of a complete disappearance of taste and form-will.

Art Education inherited great responsibilities. The mighty development of the machine destroyed the formerly very effective systems of the craft and Art guilds. The apprentice received a four to five-year training in his craft and in most of the shops the sense of proportion

and measure was kept alive. Men with such a background were generally imported from less industrialized countries if they were needed,—a thoughtless procedure when there was enough good talent right here. The master craftsman of today comes from the school, and these institutions are already doing very fine work, although it is still too specialized. The principles of the Fine Arts are identical with those of the Applied Arts and should be the guiding fundamental influence without being allowed to interfere with the best possible crafts education. Skill still needs to be brought to a higher standard in all Art activities.

The Art academics are several hundreds of years old, and having served the needs of the past, are carrying on in the highly questionable conception that the Fine Arts are removed from need,—in other words purely a luxury. Most young artists are, with sound instinct, revolting. A few great institutions have brought the Applied and Fine Arts together and are now our leading Art centers. The modern movement is not a passing fashion, it is not decorative, but functional, and therefore bringing for the first time in centuries the will to form, with a resultant style of Art as great and genuine as the best of the past. But education still has an enormous task to perform. It has to break the barriers of habitual thought and to develop the public mind, a preference for present-day Art. It is much easier and takes little thinking to copy the styles of by-gone days. The development of the automobile is a clear illustration. The first were simply *horseless carriages* with Renaissance or Baroque decoration. Gradually a fitting and more beautiful design developed out of function and usage. Our homes and public buildings seem to be far behind in this respect.

It is our business to replace these outworn tastes and practices with quality which rests on the ideal of *fulfillment of a function* rather than of *glittering*. The still existing separative definitions of Fine and Applied Art rest on traditional ideas. There is still too much of the Platonic attitude towards beauty. But necessity changes habits, and I am convinced that Art Education can develop the much-needed application of Art principles in every day life.

The grade school, as the beginning influence, has achieved great results in developing the latent talents of children, but still it has been taken for granted that painting was a hobby-like, leisure-hour affair, while design was a drab utilitarian character. Right here, to begin with, a change has to take place.

The first form-expression in our schools is writing. The move toward the so-called printed letter is a good step toward meaningfulness and greater legibility. The aesthetic value of writing has not yet been exploited, and only a few teachers know on what form-qualities the Roman letters are based. The letters of the Occidental world are all basically the same, just as the Romans constructed them almost

two thousand years ago. All improvements so far have been achieved by going back to the very first fundamentals of square and circle as in the originals on the Trajan Column and the lower-case letters around the tenth century in England.

All teachers, therefore, should have a course in manuscript writing under the supervision of an Art-educated instructor. The first grades must be impressed with the best rhythmical quality coming from good execution of verticals, horizontals, slants, and curves. Page arrangement should be gradually developed as to compositional quality. By no means should writing be merely a mechanical activity.

A good vase (Ming or early Greek) or a good contemporary piece of applied Art will do more toward the development of feeling for form than any painting, which so often has the subject-matter content as its predominant issue. A good Ming vase may be more inspired than a well-done piece of sculpture. Select exhibitions of textile designs, of iron work, glassware, and the like will give to children a much-needed background. I suggest that the word Art should not even be mentioned, but that the work itself be allowed to exert the educating influence. From loving inspired design it is only a step to the understanding of individual painting and sculpture work in its artistic quality.

For specialization we should wait as long as possible. Not before leaving school to enter a specialized professional training should children be too much concerned with technical skill. The emphasis should be placed upon a background with a reasonable provision for skill of hand. To make children ambitious to create work looking almost professional is a deception of the public by the teacher,—not a service.

The high school and the vocational school, after two years of preliminary development of skill and continued aesthetic influence, will initiate its pupils into the desired special fields; making quality the foremost objective and providing the young people also with the spirit of its obligations to society. Many Art schools have long ago merged the branches together, but some are still stressing the one or the other or permit entry into a special field too soon.

Creative education may succeed in freeing man from the dangers of his monster, the machine, which at times has looked more like a curse than like a benefit. Mechanization can only be counterbalanced by constant creativeness, and by supplying this the artist and craftsman can be the saviours of our culture.

An article by Boyden Sparkes in the *Saturday Evening Post* for December 15, 1934, entitled "Industrial Design for Living," tells of a great number of our intelligent manufacturers who are asking the cooperation of our best talents. Designers like Walter Teague, Norman Bel Geddes, Henry Dreyfuss, and others, have given proof that with their design, products are improved in usefulness as well as beauty,

and that factories are not only keeping up favorably but have doubled and tripled production and employment. Painters and sculptors have ceased to import a style to make a sensation, and are painting life as found right around them, creating immense interest and enthusiasm.

Art publications are on sounder business basis on account of a growing interest on the part of a much larger number of people than ever before. The artist of tomorrow will have to prepare more thoroughly in his means of expression. The painter has to learn his craft again, the designer has to know individual as well as machine-created production. They all have to take a much more intense interest in all the affairs of life, to be able and willing to give inspiration and help.

I expect this country to experience a truly great epoch in its Art expression in the future. We need the cooperation of all parents, industrialists, and statesmen in a unified effort to provide our young people with more equipment, better schools, and teachers who are adequately prepared to make them creative and cooperative workers toward a prosperity which shall be based on spiritual values as well as material goods.

INDUSTRIAL ARTS EDUCATION IN 1960

WILLIAM L. HUNTER

Head Industrial Arts Department, Iowa State College

Ames, Iowa

One outstanding characteristic of the American people since colonial times has been their willingness to look forward. There have been evidences during the past decade, however, that we are beginning to look backward. Occasionally, it is well to look backward, but sooner or later a nation drifts in the direction in which it looks.

As Industrial Arts educators, where are we looking at the present time? Are we looking backward, or forward? If Industrial Arts Education has no more glorious future than the past has held, then indeed we labor in vain.

If there are greater goals ahead to challenge us, to inspire us, to urge us on, then our future is assured. It is with much hesitancy that one attempts to describe the future, yet in so far as we reach out to what we believe is a more glorious beyond,—to that extent will our dreams of today become realities of a greater tomorrow. It is with this in mind that the following hopes and predictions are volunteered. In 1960.

1. We will have fewer pupils per teacher and more time to grow and to think.
2. There will be less wearisome drill on skills and more stress on attitude and ideals.

3 We will find less desue on the part of teachers to master a trade and greater endeavor to master methods of teaching and the English language and to understand what leaders in all fields of education are thinking

4 There will be fewer records and forms and more heart to heart talks with the boys

5 We will see less emphasis on technique and more on Art and design

6 We will have fewer concrete floors in our laboratories By that time a fireproof material will be available which will wear like iron, be as resilient as battleship linoleum, and as sanitary as terrazzo

7 There will be less variation in Industrial Arts equipment from school to school, and teachers will select equipment on the basis of certain valid principles than by personal opinion

8 There will be fewer attempts to justify a dead, traditional curriculum and more attempts to formulate a living, functioning, dynamic curriculum.

9 We will find less copywork in drafting and more understanding and expression

10 We will have less supervision and more super-teaching

11 There will be less grading by the teacher and more self-criticism by the pupil

12 There will be less purposeless testing and more effort to use the test as a device to teach the pupil what he should be

13 We will find less material logically organized and more psychologically planned

14 We will see less labor on joints and more emphasis on mechanisms and scientific principles

15 There will be fewer "hand-me-down" jigs and templates and more re-creation

16 We will see few educators who question the value of Industrial Arts Education, and no restrictions placed on the amount of our work accepted for college entrance

17 We will find fewer Industrial Arts laboratories in some left-over corner of a dark basement, and more of them will be on the main floor

18 We will see less time proportionally spent at the workbench and more spent on the socio-economic phases of Industrial Arts Education

19 There will be fewer accident hazards in our laboratories, and greater emphasis will be placed on safety education

20 We will teach pupils to compete less and to cooperate more

21 There will be less dissection of learning and more integration, correlation and coordination

22 There will be less dogmatic solution of problems and greater and more intelligent use of accepted research techniques

23 There will be fewer people who use obsolete terms such as "manual arts" and "manual training," and our work will be known universally as Industrial Arts Education

24 We will see fewer questionnaires and more hard, realistic thinking

25 We will have proportionally fewer instruction sheets made by the teacher or purchased from a publisher and more learning sheets made by the pupil

26 We will see fewer two-hour class periods and more synchronization with the regular schedule of the school

27 We will find less highly specialized machinery and more emphasis on inventive development

28 We will see fewer janitors, tradesmen and engineers who have become Industrial Arts teachers on the spur of the moment, and more stringent, uniform and specific requirements for Industrial Arts educators

29 We will see proportionally less emphasis on the development of individual differences and more on the development of group likenesses

30 There will be fewer vacant laboratory periods and a wider spread of Industrial Arts Education throughout all the grades Girls will take the work as well as the boys

31 We will have less blind following of desiccated courses of study and more searching for the deep, continuous meanings of civilization

32 We will have less trade analysis and more boy analysis

33 We will have less paternal indoctrination and more opportunity for boy curiosity and boy inquisitiveness

34 There will be fewer educators who loath to try something new and more who have become reconciled to constant progress

35 There will be less worrying over grade norms and IQ's and more effort to make the most socially desirable product out of the raw material from which each generation is created

36 There will be less effort to make efficient producers out of our children and a greater emphasis on consumer education and on an intelligent appreciation of the world in which we live

37 We will find less microscopic examination of the isolated bits of learning and more attempt to see the meanings and purposes of life as a whole

38 There will be fewer artificial devices to force learning and more activity which appeals to the impulses of the pupil

39 There will be less emphasis on the articles made by the boy and more living with the boy

40. There will be less emphasis on what the boy should know and be able to do and more on what he should be and how he should feel toward the rest of society.

41. We will have a smaller yearly teacher turnover and more teachers will look upon teaching as a life career.

42. There will be less noise in our classrooms

43. We will have fewer wooden benches, cupboards, desks and tables. Our laboratory furniture will be made largely of metal and composition and will be designed with aesthetics, sanitation, efficiency, and versatility in mind.

44. We will see less lethargy and watchful waiting on the part of organizations, agencies, and the whole profession of education, and a more positive and forward-looking program for action will be constantly before the people of the United States.

45. We will see fewer authors, publishers, and educational institutions attempting to serve both Industrial Arts Education and Vocational Industrial Education and a greater differentiation will exist between these two fields of learning.

46. There will be proportionally less printed material available from publishing companies, but that which is available will be much higher in quality.

47. There will be more use of valid measures of a teacher's ability to increase the educational stature of his pupils and to serve the cause of Industrial Arts Education.

48. More superintendents will take just pride in the neat and orderly appearance of our laboratories.

49. We will see fewer isolated meetings of Industrial Arts educators and more affiliation with the NATIONAL EDUCATION ASSOCIATION and other groups

50. There will be fewer unit shops and more several-"activity" laboratories.

51. We will see less memorization of formulas and a greater re-discovery of principles.

52. There will be fewer mottoes and pictures on the bulletin board, but they will be changed oftener. More pictures will be hung on the walls of our laboratories.

53. We will have less following of tradition and a greater willingness to experiment intelligently.

54. We will have fewer clamp racks, tool boards, and other paraphernalia in open view. More of these will be considered as built-in features of the laboratory and will be visible only when classes are in session.

55. There will be less dust and dirt in our laboratories. Special mechanical devices will keep the air clean and healthful

56. There will be fewer graduates of teacher-education curricula,

and our teacher preparation will probably combine present practices with an adaptation of cooperative and apprenticeship ideas. Teachers will be carefully selected and trained more nearly for jobs which exist.

57. We will have less stilted, cut-and-dried learning and more methods of teaching which appeal to the teacher and to the child. Visual education, the conference method, the group project method, and industrial trips will come into greater use.

58. There will be less variation in our work from state to state. More uniform laws and regulations will exist for the protection of ourselves and the coming generation

59. We will see less reclusion on the part of Industrial Arts educators. They will be associated more freely with groups representing business and social life in general.

60. There will be fewer teachers who go to conventions to attend picture shows and more who go to participate in the upbuilding of their profession

61. We will have less following of blueprints five or more years old and more real problem solving in terms of the future

62. We will have less factory-purpose machinery and more equipment designed specifically for school use.

63. There will be less indiscriminate use of terms and phrases from industry and more careful definition of the terminology which should characterize our profession.

64. We will see fewer teachers spending their spare time making things for sale and more teachers using their odd moments for professional growth

65. There will be fewer learning units which are never completed and more learning which stimulates further learning

66. There will be less provincialism in the business of college and university teaching. Greater freedom will be permitted the student in choice of institution and in transfer of credits.

67. We will find fewer teachers who use teaching as a stepping stone to other occupations and more who believe in the greatness of our work.

68. There will be fewer objective measures of purely material progress and more intensive grappling with the large assumptions which go to form the basic philosophy of Industrial Arts Education.

69. We will have less mulling over the inert and a greater synthesis of the living.

70. There should be less rivalry and "small-town" politics in the hiring and promoting of teachers and a greater adherence to a comprehensive code of ethics.

71. We will have fewer small colleges permitted to train Industrial Arts educators. This work will be delegated to a few outstanding

colleges and universities which will provide suitable programs, adequate facilities, and competent instruction

72 We will have less pouring in of cyclopedic knowledge and more creative expression

73 We will have less training and more education

74 We will find less vacillation between business and teaching
Once a teacher has left the teaching profession he will be out

75 We will find fewer teachers who will seek promotion by becoming supervisors or administrators, and more recognition will be given to a teacher of proved ability regardless of the grade of work he teaches

76 There will be fewer tool rooms, wood-finishing rooms and separate rooms of sundry varieties The laboratory will be a single room where the pupils stay from the time the class period begins until it ends

77 There will be fewer subjects which a teacher will be required to teach, but he will need to know more about the total field of learning

78 There will be less isolation of the Industrial Arts laboratory from the community and more use of the facilities during evenings and at odd hours by leisure-time activity and hobby groups from the school district

79 There will be fewer teachers who have the appearance of janitors. More will be clean and well groomed

80 We will have a proportionally lower beginning salary for Industrial Arts educators and a higher maximum salary for those of proven ability and achievement

81 There will be less display made over pupils of high accomplishment, more attention to the average, and a greater realization that many lessons of life are learned from our failures and mistakes

82 There will be less thoughtless acceptance of the various time-worn standards of society as they exist and more of an effort made to continually set up ideal and all-inclusive goals of achievement

83 We will find less drudgery and child labor on production work for the school board and more willingness to think of the child as our contribution toward the progress of civilization

84. There will be less local control of Industrial Arts Education
More control will be vested in state and national authorities

85 There will be less trade-centered education More education will be child as well as society-centered

86 There will be fewer principals and superintendents to whom Industrial Arts educators speak a foreign tongue More administrators will have had first-hand experience in Industrial Arts Education

87 There will be fewer commercial teachers' agencies Placement work will probably be handled through state and federal channels, at least, the work will receive more careful state supervision.

88 There will be less emphasis placed on lettering and the making of inked tracings in drafting and a greater effort to teach drawing as a common and necessary language

89 We will find less effort to deal with children as if they had the mental and physical abilities of an adult and a greater understanding of the laws of child learning.

90. There will be fewer coat hangers, broom holders and breadboards and we will find more electrical mechanisms, photography, and junior-high pupil-made newspapers

91. There will be less lecturing about materials and more experimental laboratory courses for the pupil to discover anew the nature and characteristics of the common materials of industry

92. We will have less education for a static social order and a greater emphasis on versatility and adaptability

93. There will be fewer janitors, teachers, principals, superintendents, and directors who utilize the laboratory for personal ends. More and more the industrial arts laboratory will be thought of as a social industrial center, the primary purpose of which is to assist in the development of an intelligent and adaptive generation of youths as well as adults

94 Extra-curricular work will take the place of much of the academic work. Both content and methods of extra-curricular activities will influence the character of school work

95. There will be fewer pathways to learning which are carefully laid out for the pupil and greater effort made to develop his self-reliance and self-confidence

96. We will see fewer problems in the junior high school which require one or two semesters of the pupil's time to complete and more which are compatible with the interests and abilities of adolescent pupils.

97 There will be less "red-i-cut" furniture assembled and a greater rebirth and re-embodiment of embryonic inventive genius and the kindling of a burning desire for industrial wisdom in youth

98. We will have less haphazard application of a war-time philosophy of adult trade education and more of the principles of general education exerting an influence on Industrial Arts Education and vice versa

99. There will be fewer Industrial Arts educators who discard their professional magazines each year and more who take pride in building up and using an adequate and comprehensive professional library.

100. There will be fewer Industrial Arts educators who see their ideals in material accomplishment and more pupils who catch a vision of their ideal in their teacher.

101. There will be fewer schools in which the boy's parents pay

for the things which he makes in the Industrial Arts laboratory and a greater realization of the necessity for complete support of Industrial Arts Education from public funds.

102 There will be fewer teachers who act as the Industrial Arts teacher during the day and as the athletic coach at night and a greater appreciation of the extent and complexity of really capable Industrial Arts teaching

103 There will be fewer window ledges, cupboard tops, and spare bench tops bestrewn with scraps and junk and a greater attention to neat and orderly care of the laboratory

104 There will be fewer teachers who act as mere policemen and clerks to hand out materials and supplies. More teachers will look upon the class as a small community of related workers. One of the teacher's chief functions will be to inspire and to point the way to permanent and worthwhile values through organized and cooperative effort.

XII. APPENDICES

A. SECRETARY-TREASURER'S REPORT

September 1, 1934, to September 1, 1935

RECEIPTS

1,626 Memberships	\$1,626 00
Bulletin Subscriptions	1,626 00
76 Student Memberships	76 00
Advertising	382 00
Commercial Exhibits	2,435 00
Sale of Annual Reports and Membership Lists	36 00
Miscellaneous	* 112.45

Received from all sources	\$6,293.45
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Balance in bank September 1, 1934	934.07
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\$7,227.52

* \$ 1.87 refund from student membership committee.

47.00 redeposit on bad checks

13 00 single admission fees

50 00 J J Collicott for 1934 program

Balance, sale of special reports, postage, etc

DISBURSEMENTS

Program	\$ 787.18	
Secretary's Office	467.19	
President's Office	80.43	
Editorial Board	24.39	
Exhibit Committee	125.00	
Publications	1,327.56	
Membership Promotion	123.97	
Council	37.43	
Secretary's Salary	500.00	
Convention	476.48	
Miscellaneous	* 249.74	
	<hr/>	
	\$4,199.57	
Bank balance September 1, 1935	3,130.13	
	<hr/>	
	\$7,329.70	
7 Checks not cleared through bank September 1, 1935	102.18	
	<hr/>	
	\$7,227.52	
<p>* \$63.00 of this amount covers returned checks charged to our account. New checks have been entered under Miscellaneous receipts.</p>		
Funds at interest September 1, 1934	\$ 322.26	
Balance with interest added May 1, 1935	330.36	\$ 330.36
	<hr/>	
Balance on checking account Sept. 1, 1935	\$3,130.13	
Checks not cleared Sept. 1, 1935	102.18	
	<hr/>	
Actual balance Sept. 1, 1935	\$3,027.95	\$3,027.95
	<hr/>	
Accounts collectable Sept. 1, 1935		
Interest on saving account	\$ 2.20	
Balance on one commercial exhibit	20.00	
	<hr/>	
	22.20	22.20
	<hr/>	
Total Assets September 1, 1935		\$3,380.51

B REPORT OF CHAIRMAN OF THE COUNCIL

The Chairman of the Council, J. H. McCloskey reports as follows

Our Secretary as usual had the affairs of the Association well organized for consideration by your Council which met five times for a total of about ten hours. Aided by the work of committees we disposed of the routine business, handled the various matters necessary for the continuance of the organization, and deliberated over proposals for improvement.

Miss Jane Betsy Welling and Mr. Christy served as proxies for Mr. Alfred Pelikan and Dr. Warner until they arrived.

To the members of the Council and to all those who served on committees to aid the Association I wish to express my appreciation for their valuable contribution. And on behalf of the Council as the governing body of the WESTERN ARTS ASSOCIATION I thank the various chairmen and members of the local committees who rendered the service which made of the Chicago meeting of the WESTERN ARTS ASSOCIATION such a marked success.

With satisfaction I report that the committee appointed to revise the Constitution and By-Laws had completed its work and has been discharged. The general assembly had approved the Constitution and By-Laws as proposed. I therefore hereby express our appreciation to George Dutch and his committee for their fine work. We should not go so long without considering revisions to our constitution and by-laws. It is the recommendation of your retiring Council Chairman that another committee for the further study and revision of the Constitution and By-Laws be appointed at once and that George Dutch be made a member. This committee should consider the possibilities of so changing the by-laws as to delegate to each Council member functional duties. Perhaps the committee will see fit to recommend that the Secretary-Treasurer be made a non-voting member of the Council and suggest other equally important changes.

Briefed minutes of the Council meetings follow.

Wednesday, April 3rd. Called to order—9 A. M.; recessed 12 to 12:30, adjourned 2 00 P. M.

Appropriations amounting to \$108.42 voted to cover the following: Dues to the American Federation of Arts and to the Federated Council on Art Education, a bill for stenographic service, and an allowance to aid in defraying the expenses of the Ship's party.

Miss Elizabeth Robertson, Chairman of the Local Committee reported on the work of the Chicago convention committee.

The proposed Constitution and By-Laws were discussed and some changes considered.

Thursday, April 4th. Called to order—8 A. M., adjourned 10 A. M.

After considerable deliberation an appropriation of \$50.00 to reimburse the Chicago committee for publicity was voted. As a result of

the deliberations the following was unanimously approved: "Moved that it AGAIN be pointed out and made a matter of record in the minutes that no expenditures not included in the budget may be made without authorization of the Council Further, that no budget item may be overdrawn and that all those who are responsible for the handling of WESTERN ARTS ASSOCIATION funds be so informed "

Voted to authorize Alfred Pelikan to appoint a delegate to represent the WESTERN ARTS ASSOCIATION at the International Art Congress to be held in Brussels, Belgium, August 9-16 Mr. Pelikan appointed Jane B Welling

Audience was given representatives of various cities to present their invitation for the convention to come to their city in 1936, but no action was taken

Friday, April 5th Called to order—8 05 A. M ; adjourned 9 00 A. M

The plan of allowing the convention city a convention fund based on a percentage of membership dues received from new members in the convention city was proposed but no action taken

The budget was discussed and the committee instructed to prepare and submit a budget at the next meeting.

Saturday, April 6th Called to order—8:05 A. M ; adjourned 10 A M

Due to the fact that additional hanging facilities were needed for school exhibits beyond that originally planned when the budget was tentatively set up it was voted to increase the budget items for exhibits \$75 00 making the total \$125 00.

After considering invitations from four different cities it was unanimously agreed to go to Nashville the last week of March or the first week of April provided satisfactory contracts could be made with the local committee and the hotels

With the approval of the Council the chairman appointed a committee to go to Nashville to work out the convention details

The budget committee appointed a year ago accomplished considerable that will facilitate budget making Their report including a budget of disbursements was approved

It was voted "that the entertaining city be allowed a definite amount for convention expenses as set up in the budget and that additional funds may be secured from a percentage on all new memberships, the amount of this percentage to be worked out each year by the Council at the annual meeting It is further understood that such percentage on new memberships is allowed for convention expenses only and that an itemized list of such expenditures must be turned over to the Secretary for the Association's record, and that any unexpended balance remain in the funds of the Association The percentage to be allowed shall be based on new memberships over and beyond the average number of new memberships that would normally be expected This to be determined in advance by the Council "

At the request of the Council Mr. Dutch, chairman of the committee on revision of the Constitution and By-Laws discussed the proposed changes, recommended the approval of the revision, and requested that the committee be dismissed. It was so voted and Mr. Dutch was asked to present the proposed revision before the general session.

A proposal was submitted by the publishers of "Design" to publish the Bulletins of the WESTERN ARTS ASSOCIATION. The Secretary was asked to have the proposals copied and mailed to the Council for study. This was done and late in the summer a vote was taken by mail with the result that the matter was tabled.

A message from the Council was sent to Miss Mary Scovel, a past president, now residing in California.

Saturday, April 6th Called to order at 4 45 P M ; adjourned 5.45 P M

In addition to the regular Council, President-elect Frank Moore and two of the elected council members, Miss Jane Betsy Welling and Mr. E. A. Hauenstein, were present.

Chairman was instructed to appoint and submit to the Council for concurrence the names of delegates and alternates to the Federated Council on Art Education to fill the terms of those expiring.

Mr. Alfred G. Pelikan was elected chairman of the Council for the year beginning September 1, 1935.

The present chairman reviewed briefly his work on the Council and expressed appreciation for the cooperation he had received. A motion thanking him for his two years of service was unanimously passed.

It was voted to continue Mr. Harry E. Wood as Secretary-Treasurer of the Association.

The Secretary presented a proposed agreement to be submitted to the officers of the South Eastern Arts Association covering details of a joint meeting. It was approved by the Council and ordered sent to the officers of the South Eastern Arts Association for their consideration and approval.

C. RESOLUTIONS

The Committee on Resolutions reports as follows:

The Forty-second Annual Convention of the WESTERN ARTS ASSOCIATION held in Chicago April 3, 4, 5 and 6 has just completed an unusually successful and enjoyable meeting, rich in the opportunities which have been offered to a large and enthusiastic membership. We therefore, in assembled convention, pay our heartiest tributes to those who have given so freely, untiringly, and faithfully of their time and efforts.

WHEREAS, the local committees have through the support of their honorary chairman, Mayor Edward J. Kelly, and through the

wise guidance of their efficient general chairman, Elizabeth Wells Robertson, made possible the success of this meeting

WHEREAS, the Elementary, High School, and Student Membership Committees have with the splendid cooperation of Dr. William Bogan, Superintendent of Schools, who made it possible for the teachers to attend the meetings, and under the leadership of Miss Lucy F Righheimer accomplished an unusually fine membership.

WHEREAS, the Registration Committee, under the able leadership of Mr. L Day Perry, has with the splendid assistance of Mrs. Lillian Tedens and workers from the typewriting department of the public schools, handled the arduous task of an unusually heavy registration most efficiently.

WHEREAS, through the work of the Publicity Committee with Miss Elizabeth Bradshaw as chairman, assisted by Miss Mary Clark and others, the city papers, and the broadcasting stations, the various phases of the convention have been so adequately reported.

WHEREAS, through the Exhibits Committee under the capable direction of Mr Hugh M Newman, managing director of the Chicago Academy of Fine Arts, opportunity has been given to study the exhibitions of many art schools, colleges, universities, and public schools, and quite particularly the unusual exhibitions of Indian art from the United States government school of Santa Fe, New Mexico, the exhibit from the Society of Typographical Arts and the exhibition of the timely commercial drawings and paintings sponsored by the Art Directors' Club of Chicago.

Special commendation is due Miss Winnie Sparks and her assistants in charge of the Chicago exhibit and to Miss Ruth Blankmeyer for the fine exhibition, "In and Around Chicago," shown at the Fair Store, to Mrs. Purvie for the interesting exhibition of the emergency educational program shown at Mandel Brothers, and to Father Daniel Cunningham of the Catholic School Board for the fine exhibition of the work of Parochial Schools, shown at Davis' store

WHEREAS, the Hospitality Committee has brought about many valuable contacts and so adequately looked after the welfare of the Association.

WHEREAS, the Tours Committee, under the able guidance of Mr. Leo Herdeg, made it possible for the members of the Association to visit many points of interest about the city.

WHEREAS, Miss Lydia D. Pohl and Miss Anna Dammerau together with Mr. Harold Kent, Principal of Prussing School, planned and carried out in such a delightful manner the very enjoyable dinner and dance.

WHEREAS, through the Committee on Teas, represented by Emily Frake and Clara Kruse, we are particularly indebted to the Chicago Galleries Association and to the Ridge Art Club and to Mrs. Walter

Brewster who opened her beautiful home with its priceless collection of paintings

WHEREAS, through the leadership of Mrs Gretchen Ilg Gardner and Miss Olive Hanson the details of the special luncheons and dinners were so adequately cared for.

WHEREAS, the marvelous cooperation of the hotel management through the courtesy of Mr John Bowman and his able assistant has made our convention a happy one.

THEREFORE, BE IT RESOLVED that we hereby record unanimously our keen appreciation of all these persons and organizations who have given so generously of their time, energy and talent in creating this delightful convention week

IN MEMORIAM

During the past year two valued and beloved members of long standing in our organization have passed into the great beyond

Miss Mary Moore, Supervisor of Art in Memphis, Tennessee, who for many years has been a faithful friend and loyal member of this Association, after an illness of several months passed away December 22, 1934. She will be keenly missed and lovingly remembered

On August 22, 1934, Walter Scott Perry passed away For forty-one years director and soul of the School of Fine and Applied Arts of Pratt Institute, thousands of men and women, leaders in Art and Art Education, acknowledge with gratitude the high service which he has given and hold his memory dear. For his clear vision we admire him, for his wise guidance we respect him, and for his sympathetic interest we love him. The high ideals and integrity of thought which he has left with us are a rich heritage of permanent worth to those who follow after us

THEREFORE, BE IT RESOLVED that our tribute to this man and woman of so high standing in our Association and so dear to our memories be recorded on the minutes of this meeting and that a copy of this resolution be sent to members of their respective families

Submitted by

ESTELLE HAYDEN, Chairman

JANE REHNSTRAND

JULIUS TARLING

D. MINUTES OF BUSINESS MEETING

WEDNESDAY, APRIL 3, 1935

Mr G H Hargitt, Vice-President, at 8 00 P M, called a short business session as required by Constitution for the purpose of electing a nominating committee and for making the announcement of appointment of other committees Nominations for the nominating committee were received from the floor as follows

Bess Gilmartin, Toledo
George Dutch, Nashville
Bess Foster Mather, Minneapolis.
Vivian Van Etta, Milwaukee
Norman Rice, Chicago.
Elmer Christy, Cincinnati
Jean M. Gleaves, Cincinnati

The members proceeded to vote by ballot. While the ballots were being counted the Vice-President announced that Miss Many, President, had appointed the following Resolutions Committee:

Estelle Hayden, Des Moines, Iowa
Jane Rehnstrand, Superior, Wisconsin
Julius Tarling, St. Louis, Missouri.

Result of the ballot showed that Mr. Rice received the largest number of votes but since his name did not appear on the WESTERN ARTS ASSOCIATION membership roll his election had to go by default and the three receiving the next highest number of votes were duly elected. The result of the ballot made Miss Gilmartin, Mrs. Mather and Mr. George Dutch the nominating Committee.

The business session meeting adjourned at 8:20 P. M.

BUSINESS MEETING SATURDAY, APRIL 6, 1935

Meeting called to order at 10:45 A. M. by President Fillette Many.

An informal report of the Secretary-Treasurer bearing on the work which had been accomplished since the formal Secretary's report was published September 1, 1934, was accepted by consent.

Mr. Hargitt, Vice-President and chairman of the program committee made an informal report for his committee saying "the program spoke for itself." He requested that those present who had suggestions regarding the programs in the future should make their requests known on the printed suggestion slips which were passed through the audience.

Mr. Hugh Newman, chairman of the exhibit committee, reported as follows for the exhibit committee:

"The Exhibition Committee has had splendid cooperation from those sponsoring specially invited exhibits and from those who contributed timely projects, fruitful ideas for their fellow members

The Pacific Arts Association has suggested an exchange of exhibition material. The committee is selecting from our Chicago exhibits, and with the cooperation of the exhibitors, approximately 25 mounts to be shown in the Pacific Arts Association San Diego Convention this May. Correspondence with regard to this and regarding the possibilities of a return exchange exhibit from the Pacific Arts Association for the Western Arts 1936 Convention will be turned over to the Association Secretary for transmission to the new Exhibition Committee

The functional and useful was sought for in this year's exhibits and this objective through the fine cooperation of all the exhibitors, was gratifyingly achieved

It is the sense of the 1935 Convention Exhibition Committee that it is a mistake to have invited exhibits exclusively in that many instructors keenly feel the benefit of sending on for exhibition, projects which they believe to be an important contribution as source material for their fellow members."

Mr. Wood as chairman of the Editorial Board reported the change in the number and dates of the Association Bulletins, four now being issued instead of six. He called attention to an exhibit of bulletins he had prepared and which was displayed in the South Ballroom, the exhibit covered practically all the years since the Association published Bulletins.

Mr. McCloskey, Chairman of the Council, reported that the Council had met four times during the convention and that one more meeting was scheduled before adjournment. He explained the Council had disposed of the regular work of the Council such as passing appropriations, regulating program, discussing Constitution revision and other routine matters. He reported that after carefully studying all invitations Nashville, Tennessee was scheduled for the 1936 convention city and the date was established as either the last week in March or the first week in April.

Mrs. Mather gave an informal report on the work of the Federated Council on Art Education.

Miss Hayden presented the resolutions found elsewhere in this report. A motion was made to accept this resolutions report and it being duly seconded was passed.

In the absence of Mr. Karl Bolander, chairman of the membership committee, the Secretary gave an informal report on membership promotional work and the results of this work.

Mrs. Gertrude M. Hadley, acting chairman of the student membership committee, told of the efforts that had been made for securing properly enrolled students as student members.

Mr. George Dutch, chairman of the Constitution revision committee, presented the proposal for Constitution and By-Laws revision and made a recommendation that the report, including the adoption of the changes in the Constitution revision, be adopted with the understanding that the Editorial Board would have the right to correct any English, but such changes should not in any way change the meaning of the report as recommended.

A motion made by Hugh Newman, duly seconded, to have the members vote on each item separately was lost because of a negative majority vote.

On motion of Mr. Vogel, and duly seconded, it was voted to

accept the report as a whole. The President asked for the vote and it was in the affirmative

Mrs Bess Foster Mather gave the report of the nominating committee as follows.

"For President—Mr. Frank C. Moore, Supervisor of Industrial Arts, Cleveland, Ohio.

Mr. Moore has served as Vice-President of the WESTERN ARTS ASSOCIATION. Those who attended the Detroit meeting are well aware of the fine work which he did in connection with that meeting.

For Vice-President—Jane Betsy Welling, Associate Professor, Head Art Education, Wayne University, Detroit, Michigan.

Miss Welling's influence has been felt in our organization for a number of years. She worked untiringly for the success of the Detroit convention, and her contribution to the present program speaks for itself. Both from the standpoint of training and personality, Miss Welling is fitted to serve us.

For Auditor—Mrs. Gretchen Z. Gardner, Art Department, Lucy Flower Technical High School, Chicago, Illinois.

Mrs. Gardner is recognized as an outstanding High School Art teacher. For a number of years she has had charge of Methods Classes in the summer sessions of the School of the Chicago Art Institute.

According to the Constitution revision, it is necessary to appoint three members to the Council to serve one year. The committee presents the following:

Earle F. Opie, representing The Ship.

Miss Jane Rehnstrand, Head Dept. of Art Education, Superior Normal, Superior, Wisconsin.

Mr. E. A. Hauenstein, Supervisor Industrial Art, Lima, Ohio.

Informally Mrs. Mather stated that a former precedent of alternating occasionally the office of President in the field of Art and Industrial Arts had caused them to recommend a President from the Industrial Arts field since for the past two years the presidency had been held by persons engaged in the supervision of Art. The motion being properly moved and seconded the President called for a vote and it was in the affirmative.

The Secretary was asked to cast a unanimous ballot for the officers as suggested in the report of the nominating committee. This he did.

There being no unfinished business and no new business suggested the President called on the Secretary to make a few necessary announcements and the meeting then adjourned at 12:00 noon. The Ship then took charge of the meeting and conducted the drawing and distributed the prizes.

The list of prize winners is as follows:

EXHIBITOR	PRIZE WINNER
American Art Clay Co	Edith Hogue, Student Ball State Teachers College Muncie, Ind
American Crayon Company	I L Steward, Supv of Art Whiting, Ind. Miss Ruth Renn New Albany, Ind
American Technical Society	Harry Broad, Art Dept LaSalle High School LaSalle, Ill.
Art Crayon Company, Inc	Beatrice Northstrum Supervisor of Art Wheaton, Ill Mary E O'Brien Chicago, Ill
Binney & Smith Co	Harriet Johnson Lincoln Jr High Rockford, Ill. Miss Mary Cunningham Bowling Green, Ky
Brown-Lindsay Paint Co	Sister M Laurentia Rosate High School St. Louis, Mo
Bruce Publishing Co	Wilma All Angola Public School Angola, Ind
Cromaine Crafts	Florence Fitch Supervisor of Art Indianapolis, Ind
Devos & Raynolds Co, Inc	Ada Ruth Crooked Supv Marion, Ind
Eberhard Faber Pencil Co	Helen G Lind Hookway School Chicago, Ill Laura Brenner Chicago, Ill
Esterbrook Steel Pen Co	Eva Giffen Roosevelt Jr High School Rockford, Ill Miss Julia H Duenweg Terre Haute, Ind
Favor, Ruhl & Co	Goldie Atherton Galesburg, Ill
Graton & Knight Co	Normon C Meier Univ. of Iowa Iowa City, Iowa
The Handcrafters	Henriette Maypole Washington Maywood, Ill Loretta G Burke Chicago, Ill
Harold H Laskey	Anna M Johnson Boone High School Boone, Iowa
International Art	Elizabeth Morrison Nixon School Chicago, Ill

C Howard Hunt Pen Co

Mary Hackett
Nash School
Chicago, Ill
Geraldine E Madigan
Chicago, Ill

Joseph Dixon Crucible Co

Mary Campbell
Hayes School
Cedar Rapids, Iowa
Edna B Hotchkiss
Chicago, Ill

W Quarrie

Sister M Honora
Parochial School
Chicago, Ill

Milo Winter Co

Maud L Whitney
Crane School
Chicago, Ill

The Robert Keller Ink Co

Hallie B Whitesel
Supervisor of Art
Elmhurst, Ill.
Mary R Morgan
Chicago, Ill

Keramic Studio Pub Co

Mrs Dorothy Moganhardt

Koh-I-Noor Pencil Co, Inc

Della F Wilson
Univ of Wisconsin
Madison, Wis

The Manual Arts Press

Florence M Guenther

Mentzer Bush Company

Gertrude Zook
High School
Fort Wayne, Ind
Nellie MacLenan
National College
Evanston, Ill.

Milton Bradley Co

May Pattee
A O Sexton School
Chicago, Ill.
Miss Alice Dimmick
Indianapolis, Ind.

National Handicraft

Hazel I Whitesel
Urbana High School
Urbana, Ill.
Merle Sierts
Chicago, Ill

O-P Craft Company, Inc.

Robert O Bone
Pekin High School
Pekin, Ill

Practical School Supply Co

K Marie Foulds
Bloomington, Ind

Sanford Ink Co

E L. Smith
Lowell School
Chicago, Ill

School Arts Magazine

Ada Cox
A. L. Holme School
Detroit, Mich.
Mary Pearl Riley
Marion, Ind

South Bend Lathe Co

Ruth Whorl
Buchtel High School
Akron, Ohio

Talens School Products, Inc.

F Weber Company

Art Extension Press

Miss Luella Palmer
Chicago, Ill.

Amy B. Ives
Hookway School
Chicago, Ill

Dorothy Pooley
Aurora, Ill.

Mary H. Marshal
Brown School
Chicago, Ill

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